



Virginia Commonwealth University
VCU Scholars Compass

Theses and Dissertations

Graduate School

1983

The James H. Dooley mansion : A Richmond example of the Richardsonian Romanesque style

Vera Twiggs Underwood

Follow this and additional works at: <https://scholarscompass.vcu.edu/etd>



Part of the [Architecture Commons](#), and the [Arts and Humanities Commons](#)

© The Author

Downloaded from

<https://scholarscompass.vcu.edu/etd/5622>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.

THE JAMES H. DOOLEY MANSION: A RICHMOND
EXAMPLE OF THE RICHARDSONIAN ROMANESQUE STYLE

by

VERA TWIGGS UNDERWOOD

B.A., Hampton Institute, 1974

Submitted to the Faculty of the School of the Arts
of Virginia Commonwealth University

in Partial Fulfillment
of the
Requirements for the Degree
Master of Arts

RICHMOND, VIRGINIA

May, 1983

APPROVAL CERTIFICATE

THE JAMES H. DOOLEY MANSION: A RICHMOND
EXAMPLE OF THE RICHARDSONIAN ROMANESQUE STYLE

by

VERA TWIGGS UNDERWOOD

Approved:

Thesis Advisor

Departmental Reader

Director of Graduate Studies

Approved:

Dean, School of the Arts

Date

5 MAY 1983

TABLE OF CONTENTS

ILLUSTRATIONS	ii
ACKNOWLEDGEMENTS	v
DEDICATION	vi
INTRODUCTION	1
Scope and Purpose	2
Chapter	
I. THE DOOLEYS	5
Their Origins and Early Lives	5
Major Dooley's Business Professions	7
Major Dooley's Impact Upon Richmond's Business and Social Life	8
Major and Mrs. Dooley's Lifestyle	8
The Dooley's Impact on Richmond Following Their Deaths . . .	11
II. THE DOOLEY MANSION	14
The Site	14
Architectural Background	14
Architect	18
III. EXTERIOR OF THE DOOLEY MANSION	20
Space and Design	20
Comparison with other Richmond Dwellings	20
Comparison with Dwellings by Henry H. Richardson	22
Construction and materials	23
IV. DESCRIPTIONS OF THE FURNISHED ROOMS: IMPORTANT AND INTERESTING FURNISHINGS, ART OBJECTS, INFLUENCES, MATERIALS, IMPORTS, AMERICAN MADE	25
Interior of the Dooley Mansion	25
Space and Design	25
Styles	26
First Floor	26
Formal Entrance Hall	26
Library	27

Pink Drawing Room	29
Blue Drawing Room	30
Dining Room	32
Butler's Pantry	33
South Entrance Living Hall	34
Foyer	35
Office	36
Second Floor	37
The Living Hall	37
Hallway	38
Mrs. Dooley's Dressing Room	39
Mrs. Dooley's Bathroom	41
Mrs. Dooley's Bedroom	41
The Morning Room	43
Major Dooley's Bedroom	45
Major Dooley's Dressing Room	46
Major Dooley's Bathroom	47
 V. UNFURNISHED ROOMS	 48
Basement	48
Third Floor	48
 VI. RELATIONSHIP OF HOUSE TO GROUNDS	 50
Imported Trees	50
Italian Garden	51
Japanese Garden and Cascades	51
Buildings	52
Barn/Gatekeeper's House	52
Carriage House	53
Water Tower	53
Dung Pit	54
Chicken Coop	54
Mews	54
Mausoleum	55
Old Pump House	55
Gazebos	55
Kanawha Canal	56
 VII. CONCLUSION	 57
.	
 SOURCES CONSULTED	 60
 ILLUSTRATIONS	 63

ILLUSTRATIONS

1. Front, West entrance, Dooley Mansion	63
2. South arch, Neo-Romanesque Revival Style	63
3. South entrance	64
4. East side	64
5. North side	65
6. Smooth and rough-faced granite, sandstone materials	65
7. South side, shingled roof	66
8. Oil portrait, Major James H. Dooley	66
9. Oil portrait, Mrs. Sallie May Dooley	67
10. Library	67
11. Library, Detail, ceiling	68
12. Library, Louis XV desk, copy, 19th c.	68
13. Library, winged lion chair, mahogany, Italian, 19th c.	69
14. Library, swan-in-flight chair, mahogany, Florentine	69
15. Pink Room	70
16. Pink Room, Detail, ceiling frescos	70
17. Pink Room, Detail, silk damask wall covering	71
18. Pink Room, Florentine pedestal table, c. 1880	71
19. Pink Room, marble sculpture, "Mother Love", by William Couper	72
20. Blue Drawing Room	72
21. Blue Drawing Room, Detail, ceiling fresco	73
22. Blue Drawing Room, Detail, silk damask wall covering	73
23. Blue Drawing Room, fireplace	74
24. Blue Drawing Room, Detail, Aubusson tapestry	74
25. Blue Drawing Room, onyx and glass floor lamp, c. 1880	75
26. Dining Room	75
27. Dining Room, Detail, wall canvas	76
28. Dining Room, fireplace	76
29. Dining Room, Detail, fireplace	77
30. Dining Room, china cabinet, French, c. 1855	77
31. Dining Room, Detail, plate, c. 1880	78
32. Butler's Pantry	78
33. South Entrance Living Hall	79
34. South Entrance Living Hall, Detail, fireplace	79
35. South Entrance Living Hall, chair, mahogany, Louis XV style, c. 19th c.	80
36. South Entrance Living Hall, case clock, French	80
37. South Entrance Living Hall, lamp, bronze, 1880	81
38. Foyer	81
39. Foyer, vase, Oriental, 18th c.	82
40. Office, fireplace	82
41. Stairway, between first and second floors	83

42.	Stained glass window	83
43.	Second Floor Living Hall	84
44.	Second Floor Living Hall, fireplace	84
45.	Second Floor Living Hall, Bureau Plat, Louis XV style, c. 18th c.	85
46.	Second Floor Living Hall, Detail, French Gobelin tapestry, c. 1780	85
47.	Hallway, Lady's Louis XVI style writing desk, c. 1880	86
48.	Hallway, corner seat, mahogany, Italian	86
49.	Mrs. Dooley's Dressing Room	87
50.	Mrs. Dooley's Dressing Room, fireplace	87
51.	Mrs. Dooley's Dressing Room, Detail, chair, sterling silver and ivory	88
52.	Mrs. Dooley's Dressing Room, rocker, cane seat	88
53.	Mrs. Dooley's Bathroom	89
54.	Mrs. Dooley's Bedroom	89
55.	Mrs. Dooley's Bedroom, clock, Tiffany, ormolu and carrara marble	90
56.	Mrs. Dooley's Bedroom, Lady's writing desk, 1850	90
57.	Mrs. Dooley's Bedroom, chaise lounge, 19th c.	91
58.	Morning Room	91
59.	Morning Room, fireplace	92
60.	Morning Room, writing desk and chair, Edwardian Hepplewhite, satinwood, 1880	92
61.	Major Dooley's Bedroom	93
62.	Major Dooley's Bedroom, door	93
63.	Major Dooley's Bedroom, cylinder desk, French Empire Revival Style, mahogany, c. 1870	94
64.	Major Dooley's Bedroom, tea caddy, rosewood and sterling, English, c. 1878	94
65.	Major Dooley's Dressing Room	95
66.	Major Dooley's Dressing Room, fireplace	95
67.	Major Dooley's Dressing Room, dressing table, mahogany, Empire Style	96
68.	Major Dooley's Bathroom	96
69.	Basement	97
70.	Third Floor, fireplace	97
71.	Italian Garden, pergola	98
72.	Japanese Garden, cascades	98
73.	Japanese Garden, waterfall	99
74.	Japanese Garden	99
75.	Dooley Estate, major buildings	100
76.	Barn/Gatekeeper's House	100
77.	Carriage House	101
78.	Water Tower	101
79.	Dung Pit	102
80.	Chicken Coop	102
81.	Mews	103
82.	Mausoleum	103
83.	Old Pump House	104
84.	Gazebo, East end of Italian Garden	104
85.	Gazebo, West end of mansion	105

86.	Gazebo, West end of Italian Garden	105
87.	Floor plan (not to scale), Dooley Mansion, 1st Floor	106
88.	Floor plan (not to scale), Dooley Mansion, 2nd Floor	107

ACKNOWLEDGEMENTS

My sincere thanks are extended to the following persons for their assistance: Ms. Stuart Rigouby, former curator of the Dooley Mansion; Ms. Linda Wade, former program co-ordinator at Maymont; Ms. Martha Crabill, former assistant curator of the Dooley Mansion; Ms. Marie North, former curator of the Dooley Mansion; Ms. Dale Cyrus Wheary, present curator of the Dooley Mansion; Ms. Mary K. Liggins, grammarian; Mr. Wesley G. Holt, for photographs of the interior of the Dooley Mansion; Dr. Regenia A. Perry, thesis advisor; and Dr. Richard C. Flint, Associate Professor of Art History who served as the thesis reader.

DEDICATION

I dedicate this thesis to my parents, Joseph and Shirley Twiggs, who supported me in many ways throughout my educational pursuits, and to my husband Reginald, for his continued support and understanding.

A special dedication goes to my great-great aunt, Frances Walker, who was employed by Major and Mrs. James H. Dooley for many years.

INTRODUCTION

Virginia's monopoly of trade prior to 1790 was held by British merchants and was retained by them after the Peace of 1783. Later, however, the northern and eastern states created competition among themselves, and it was during the years following the war with Great Britain (1812-1814) that Richmond began to grow and prosper in many ways. Real estate escalated in value. Steep hills and gullies were leveled or graded. Extensions were constructed in all directions. The twenty-year period from 1830-1850 was a time of tremendous progress in Richmond. The city was becoming industrially important with cotton textiles, factories, tobacco plants, iron, carriage, soap and candle foundries, flour and corn mills, imports, and exports. Fortunes in railroads were gained and lost; progress grew in land and water transportation. In 1847 the first telegraph office was established in Richmond. Richmond became an industrial city in an agricultural state. During this great expansion period, two people were born who became one of Richmond's most unique and important couples of the late nineteenth and early twentieth centuries: Major and Mrs. James Henry Dooley.

A setback occurred when on May 10, 1861 the War between the States was declared, and thirteen days later Richmond was chosen as capitol of the Confederacy. The Confederacy was destined not to survive the conflict, and Richmond was to suffer considerable financial and architectural losses. Yet, the will of the city and its citizens was not broken. As

soon as the war ended, Richmond continued to expand. As the city recovered from it's losses, James Dooley began to rebuild the modest estate left to his mother upon the death of her husband, Major John Dooley, in 1868. This was the beginning of one of the most extraordinary financial courses in the history of Virginia.

As Richmond expanded and prospered so did the Dooleys. Having come to this country as a poor immigrant, James Dooley took advantage of this opportunity to improve his lifestyle and prepare for the future. His wife was a member of a prominent Virginia family, the Mays, and together they built a strong foundation for their future. Today the Dooleys are viewed as Richmonders of the past whose generous gifts benefit citizens and visitors in the present and the future. Examined in the following pages is the legacy created and left by Major and Mrs. James H. Dooley, chiefly the Maymont estate, as well as their lifestyle and generous contributions to society and the city of Richmond.

The Dooley estate, Maymont, is located at 1700 Hampton Street in Richmond, Virginia. Once a dairy farm, the approximately 105-acre home site is adjacent to the popular Byrd Park and overlooks the James River. During the Dooleys' lifetime, Hampton Street was known as Virginia Avenue. Dooley Avenue, running parallel to Auburn and Crenshaw Streets between Cary Street and Grove Avenue in the West End, was named in honor of James H. Dooley sometime before 1906. Running parallel along the southside of the Dooley estate are the Kanawha Canal and the C & O Railroad.

In this paper I have researched the architectural construction of the Dooley mansion and its significance to the Richmond area with regards to the Dooleys, their art collections, and their interest in

European trends.

By building an isolated mansion surrounded by the beauties of nature and filling it with art objects and furnishings, the Dooleys were able to escape from the atmosphere of a growing industrial city. Richmond was rapidly becoming urbanized and densely populated, with various evolving architectural styles. Major Dooley, the businessman, was engulfed in the glamour and pains of this rapidly expanding city. Major Dooley, the husband, was engulfed in a private world of serenity and beauty. Mrs. Dooley, the socialite, was able to successfully entertain peers and friends in a "proper" atmosphere. Mrs. Dooley, the wife and homemaker, spent hours walking around the grounds and in the gardens she so carefully helped to plan and design. In the design of the mansion and the grounds, Major and Mrs. Dooley combined all their roles and surrounded themselves with things they treasured.

A "proper" atmosphere for entertaining was provided by four large formal rooms for dining, conducting meetings, serving tea or engaging in relaxing conversation. Each of these rooms contained several art objects appropriate for the design of the particular room. Each room is its own miniature museum for the numerous treasures brought back from the Dooley's frequent trips abroad including those pieces of furniture which were reproductions of European originals.

The Dooley mansion is a composite of different styles and materials. At the south entrance is an arch in the Neo-Romanesque style and at the west entrance the porch design recalls ancient Roman columns. The materials used in the construction of the house include sandstone, granite, and marble.

The dignity and beauty of the Dooley estate are further enhanced by

the secluded location of the house as well as the obvious planning spent on its landscaping. Through careful selection and design, the integration of trees, fountains, gardens, and house is very successfully achieved.

CHAPTER I

THE DOOLEYS

Their Origins and Early Lives

The first Mrs. James Dooley immigrated to America from Limerick, Ireland around 1832. Accompanying her were three daughters and a nephew, John Dooley. In 1836 John married one of the daughters, Sarah, at St. Mary's in Alexandria, Virginia.¹ During that same year the young couple established their residence in Richmond, making their home at 1225 East Broad Street. During the eighteen-forties and fifties, Richmond was a pleasant place in which to live, reasons for which are exemplified in the introduction. Although he was born in a foreign country, Dooley became a trustee of St. Joseph's Orphan Asylum in Richmond and entered the Southern army when the Civil War began.

John and Sarah Dooley reared nine children, one of whom, James Henry, was born in Richmond, Virginia on January 17, 1841. James Dooley entered school at the age of eight years. At the age of fifteen he entered Georgetown University in the District of Columbia. While at Georgetown University Dooley won high honors and on July 1, 1860 received his A.B. degree.² During 1860 he enlisted in the First Virginia Infantry Regiment

¹Joseph T. Durkin, ed., foreword to John Dooley Confederate Soldier, His War Journal, by John E. Dooley (Georgetown University Press, 1945), p. xiii.

²Maymont Foundation, "VIRGINIA BIOGRAPHY," Biography File, p. 246.

under his father, who had by then become Major. At the close of the war, he began practicing law in November, 1865. His law office in Richmond was at 1103 East Main Street. On September 11, 1869, a year after his father's death, James Dooley married Miss Sarah O. May (better known as Sallie May). The two had met in Staunton, Virginia.

Sallie May was a native of Lunenburg County where she was born on June 27, 1846.³ As in the case of her husband, she was one of nine children. However, unlike her husband, she came from a very prominent and distinguished family.

Mrs. Dooley's parents were Henry May and Julia Jones May. Sallie May's father, a descendant of John May, Jr., was born in Petersburg, Virginia but spent most of his life in nearby Lunenburg County as a doctor. He lived with Sallie May during his last months and is buried in Richmond's Hollywood Cemetery. Her mother, the former Julia Jones, was the daughter of Peter Jones and the former Sally G. Bacon.⁴

Sallie May Dooley was a member of the Daughters of the American Revolution.⁵ Her forefather, Nathaniel Harrison, helped to establish American independence while an active member of the Council of State in 1777. Mrs. Dooley was also a member of the Richmond Chapter of the Colonial Dames of America in the Commonwealth of Virginia, 1893. Her eligibility in right of descent is from Mr. Edward Diggs--Council of State in

³"Burial Service Today for Widow of Major Dooley," Richmond Times-Dispatch, 7 September 1925, col. 3, p. 1.

⁴Ben H. Coke, John May, Jr. of Virginia: His Descendants and their Land, (Baltimore: Baltimore Gateway Press, Inc., 1975), p. 14.

⁵Mrs. Baskerville Bridgeforth, Jr. to Curator, Dooley Mansion, 25 September 1975, Maymont Files, Maymont Foundation, Richmond, Virginia.

1654, Governor of Virginia, 1655-58, and agent to England, 1658.⁶

The Dooleys' first home was at 212 West Franklin Street. After their marriage she remained Episcopalian while he remained Catholic. Upon their deaths they left large sums of money for use by their respective churches. With their different backgrounds blended together, the Dooleys formed a new lifestyle and heritage.

Major Dooley's Business Professions

Mr. Dooley's honorary title of Major became the popular form of address for him by everyone, including Mrs. Dooley. Major Dooley was engaged in a vast number of business professions during the thirty-three years following his marriage. From 1871 to 1877 Major Dooley was an important member of the Virginia House of Assembly. He also succeeded his father on the board of Trustees at St. Joseph's Asylum.⁷ The following are more examples of his various business professions⁸: from January, 1886 to December 31 of that same year, Major Dooley was president of the Richmond and Danville Railway, and for seventeen years he was president of the Richmond and St. Paul Land and Navigation and Improvement Company. Members of the Richmond Club organized a new club in 1877 called the Westmoreland Club of which Dooley was also a member. Dooley was also a charter member of the Commonwealth Club in Richmond from March 3, 1890. In 1898 he retired from active practice of law to supervise his numerous financial interests. In 1900-1902 he was chairman of the executive

⁶Mrs. Baskerville Bridgeforth, Jr. to Curator, Dooley Mansion, 25 September 1975, Maymont Files, Maymont Foundation, Richmond, Virginia.

⁷Maymont Foundation, "JAMES H. DOOLEY," Biography File, p.2.

⁸Richmond Public Library, "MAJOR JAMES H. DOOLEY," Biography File, Reserve Section.

committee of the Seaboard Air Line Railway Company. For seventeen years the Major was president of the West End Home Building Fund Company and was First Vice President of the Richmond Trust and Safe Deposit Company from 1898 to 1904. For a year he was director of the Merchants National Bank of Richmond and president of the Richmond Art Club.

Major Dooley's Impact Upon Richmond's Business and Social Life

According to newspaper accounts, Dooley was always affiliated with the Democratic party. He became one of the most prominent figures in the reconstruction of Richmond after the Civil War. He also became a leader in the development of the South in the 1880's and was one of those who took an active part in the construction and completion of the Southern Railway system. In addition, Dooley was one of the promoters and builders of the Georgia-Pacific Railroad. He maintained an office in the Merchants' National Bank and was a member of the Board of Directors of the Co-operative Educational Association of Richmond. Major Dooley founded and equipped the Dooley Hospital for Crippled Children on Marshall Street and directed the business affairs of the Sisters of Charity.⁹

Major and Mrs. Dooley's Lifestyle

Mrs. Dooley was described by one source as a "delicate beauty."¹⁰ A petite woman, Mrs. Dooley had a pale complexion, small features and wore her brown hair in soft curls. While her husband devoted many hours to his

⁹Edith Lindeman, Special Correspondent, "They Left Their Legacy: Scholarly, Humorless Major Dooley Endowed City with Enduring Tribute," Richmond Times-Dispatch, 16 August 1970, col. 2, p. F-3.

¹⁰Ben H. Coke, John May, Jr. of Virginia: His Descendants and their Land, (Baltimore: Baltimore Gateway Press, Inc., 1975), p. 36.

numerous affairs, she focused much of her attention on furnishing and decorating her homes, Maymont and Swannanoa.¹¹ Major and Mrs. Dooley travelled together extensively throughout Europe where they purchased most of their furnishings, both originals and reproductions.¹² The Dooleys usually resided at Maymont during the winter months, accompanied by several household servants, and spent summer months at Swannanoa.

At Maymont, the Dooleys were considered very "correct, conservative, and upright people." This opinion was felt by the estate's overseer, L.W. Taliaferro,¹³ who spent many years at Maymont and knew the Dooleys well. Mr. Taliaferro came to Maymont in 1899. A newspaper source quotes Taliaferro as saying:

Mrs. Dooley and I planned and planted this whole place except the Japanese garden. We had a couple of Japs to do that. Mrs. Dooley and I used to walk over the place --everyday and she and I would discuss what she would like to have done and if it were wise from all stand-points. She had good taste and wanted the best of everything.¹⁴

While at Maymont, the Dooleys apparently did not host a large number of parties or entertain extensively. On the few occasions that parties were held, the Dooleys spared no expense. Taliaferro recalled to newspapers a buffet dinner for five hundred:

¹¹Swannanoa is located on Afton Mountain in the Blue Ridge area of Virginia, four miles from Waynesboro. It was the Dooley's place of residence during the summer months--May through October. Swannanoa was considered Mr. Dooley's home and was built in 1912, mostly out of marble.

¹²Maymont Foundation, "SALLIE MAY DOOLEY," Biography File.

¹³Elizabeth Copeland and Anne Wayland, "Lovely Garden of 'Maymont' was Planned by the Wife of Major James H. Dooley," Richmond Times-Dispatch, 9 July 1933, Section V, col. 1, p. 3.

¹⁴Ibid.

The table was laid in the dining room which is the long room on the right of the entrance hall. This was decorated with a candy cabbage as large as a great pumpkin with candy rosebuds reposing on the leaves, each of which was to be plucked from the foundation. This was placed at one end of the table and was faced on the other by a tallyho also built entirely of candy of the correct color.¹⁵

Major Dooley engaged caterers from New York to prepare the food for this feast and had it sent to Richmond. An orchestra was seated on the balcony over the great hall and provided music although there was no dancing. Mrs. Dooley was more artistically than musically inclined, although both forms are represented in the mansion by stained glass windows, paintings, etc.

James Robert Layne Fitzgerald, Sr. was the Dooley's chauffeur from 1914 to 1916.¹⁶ His duties included driving, caring for, and maintaining the cars. There were two cars kept on the estate: a Pierce-Arrow and a Cadillac.

Major Dooley spent the majority of his time on the road managing his business interests. He was one of the first persons in Richmond to own an automobile. This was another way for Mr. Dooley to enhance his status in Richmond's society. Before the automobile, Dooley did his local driving in his own small carriage. His wife had for her use a "hack" and two victorias. The hack was a carriage for hire and the victoria was a black, plain, lightweight carriage with a large hood. It was Queen Victoria's favorite type which might have been the main reason Mrs. Dooley had one.

¹⁵Elizabeth Copeland and Anne Wayland, "Lovely Garden of 'Maymont' was Planned by the Wife of Major James H. Dooley," Richmond Times-Dispatch, 9 July 1933, Section V, col. 1, p. 3.

¹⁶Mrs. J.R.L. Fitzgerald Sr. to Curator, Dooley Mansion, 24 March 1976, Maymont Files, Maymont Foundation.

The Dooleys' Impact on Richmond
Following Their Deaths

In 1920 Major Dooley was stricken with partial paralysis. Two years later he had a stroke and was hospitalized for a week. He succumbed without recovering on November 16, 1922 in Grace Street Hospital¹⁷ at the age of eighty-one.

Hundreds of people were saddened by Major Dooley's death. Friends, neighbors, business associates, and relatives mourned with his widow during a service held in Hollywood Cemetery¹⁸ on November 18, 1922. The Reverend W. Russell Boone, D.D., rector of St. Paul's Episcopal Church later conducted a private ceremony in the Dooley Mansion.¹⁹ Several years later Major Dooley's body was placed in the mausoleum on the estate. His closest surviving relatives were his five sisters and two nieces.

Major Dooley's will was drawn in 1919 naming the Old Dominion Trust Company and the Merchants National Bank as executors and Mrs. Dooley as co-executor.²⁰ The bulk of the estate was bequeathed to Mrs. Dooley, and upon her death an estimated three million dollars would go to the Sisters of Charity for use toward a new Crippled Children's Hospital for whites only and two orphanages for white girls.²¹

Major Dooley was a man of small stature and strong will. He had dark

¹⁷Major J.H. Dooley Dies in 83d Year," Richmond Times-Dispatch, 17 November 1922, col. 7, p. 2.

¹⁸Hollywood Cemetery is located at 412 S. Cherry St., Richmond, Va.

¹⁹"Men of Thin Gray Line Will Attend Maj. Dooley's Funeral," Richmond Times-Dispatch, 18 November 1922, col. 4, p. 12.

²⁰"Richmond Home of Major Dooley To Be City Park," Richmond Times-Dispatch, 28 November 1922, col. 1, p. 1.

²¹Ibid.

eyes, dark hair and a full moustache with a tuft of beard down the middle of his chin. Dooley tried to conceal the hand that was injured during his imprisonment at Rips Raps by frequently covering it with the other hand or his coat.

The Major was fondly remembered by members of the Merchants National Bank:

His mental poise and habitual self-possession in periods of inflation and of depression made him an invaluable adviser at all times . . . Major Dooley was a man of deep meditation and reflection and of an absolute independence of mind. He found his own opinions and acted confidently upon them, alike indifferent to praise or blame . . . He listened attentively and courteously to all who wished his counsel and he gave freely of his knowledge and experience.²²

Following her husband's death, Mrs. Dooley carried out the wishes of his will and supervised the upkeep of the estate. Three years later, Sallie May Dooley died on September 5, 1925 at her home, Swannanoa, in Nelson County after a lingering illness.²³ Services were held at Swannanoa on September 6 by the Reverend John J. Gravatt, Jr., rector of Trinity Church in Staunton. The next day services were conducted at Maymont by the Reverend Beverly D. Tucker, D.D., rector of St. Paul's Church, after which Mrs. Dooley was placed beside her husband in the estate's mausoleum. She was survived by one sister and a host of nieces and nephews.

In his will Major Dooley suggested that his wife, in her will, leave to the city of Richmond the following: the grounds at Maymont--to be used as a public park, and the house and mausoleum--to be used as a

²²Board of Directors of the Merchants National Bank, "Major James H. Dooley," Resolution Adopted (Richmond, Virginia, 27 November 1922).

²³"Burial Service Today for Widow of Major Dooley," Richmond Times-Dispatch, 7 September 1925, col. 3, p. 1.

public museum free of admission fees. The estate itself was at that time estimated to be worth in excess of six million dollars. The Swannanoa estate, estimated from \$700,000 to \$1,100,000, was left to the executors of his will to dispose of as they saw fit.²⁴ A tract of vacant land across from Maymont at the Hampton Street entrance, was willed to St. Joe's Academy and Orphan Asylum by Major Dooley. This land was intended to be used as a site for an orphanage for boys. However, the tract proved to be too small and the site was moved to Route 1, and the willed land became a memorial to the Major. A sun dial was built in the center of it with a memorial inscription around the bottom.

Mrs. Dooley bequeathed a half-million dollars to the city of Richmond for the erection of "a free public library for the pleasure and education of the people of Richmond."²⁵ She bequeathed it as a memorial to her husband and requested that it be known as "The Dooley Public Library."

²⁴The Swannanoa Estate is now the headquarters of the University of Science and Philosophy, formerly known as the Walter Russell Foundation-- a non-profit organization.

²⁵"Public Gifts Totaling \$2,000,000 Included In Mrs. S.M. Dooley's Will," Richmond Times-Dispatch, 14 September, 1925, col. 8, p. 1. This building is now the Richmond Public Library at 101 W. Franklin Street.

CHAPTER II

THE DOOLEY MANSION

The Site

Major Dooley purchased a 94-105 acre dairy site from Dr. O.A. Crenshaw on October 27, 1886. Dr. Crenshaw was a practicing physician with an office at 308 E. Main Street. On this vast amount of land, Major Dooley had workers construct a handsome mansion, carriage house with stables, barn, watertower, and Japanese and Italian gardens with cascades. Since this became Mrs. Dooleys' estate, it was named May-Mont, after her maiden surname May. The Major is said to have kept a large number of men constantly overseeing the maintenance of the house and grounds.¹ The site encompasses hills and slopes dotted with numerous trees and buildings.

Architectural Background

The architectural background of the Dooley mansion comes from one of the most influential periods in American architectural history. From 1867 to 1890 the Richardsonian style was becoming recognized as a new architectural trend around the country. Its innovator, Henry Hobson Richardson, was born on September 29, 1838 in the Parish of St. James,

¹Dennis Halloran, Director, Agecroft Hall, Richmond, Va., seminar, Maymont Foundation, Richmond, Va., 13 October 1976.

Louisiana.² He studied civil engineering at Harvard University from 1854 to 1859, and it was while at Harvard that Richardson decided to enter the architectural field.

During the 1850's, buildings on Boston's waterfront and business section were constructed of smooth or rock-faced granite. This material undoubtedly impressed Richardson and became a major part in his later development of using masses of granite in large blocks. During his last year at Cambridge, Richardson was also influenced by St. John's Chapel, built by the firm of Ware and Van Brunt. This chapel followed an asymmetrical, Victorian ecclesiastical pattern based on 14th century parish churches and was constructed of sandstone. Both of these characteristics were effectively used by Richardson over a decade later and are also incorporated in the design of the Dooley mansion.

Five years following his graduation from Harvard, Richardson studied architecture in Paris at the École des Beaux-Arts. The École des Beaux-Arts was founded in 1671 as a royal academy of architecture by a minister of King Louis XIV named Colbert.³ It is recognized in France as the most prestigious school for architectural education. Theories applied to each student were that "design is not concerned primarily with ornamentation or detail, but with making an arrangement that will satisfy the practical requirements, with the composition of elements, with the proportion of masses, with the arrangement and disposition of openings, etc., and with

²Henry-Russell Hitchcock, The Architecture of H.H. Richardson and His Times, (the MIT Press, 1975), p. 3.

³John F. Harbeson, A.I.A., The Study of Architectural Design, (the Pencil Points Press, Inc., 1926), p. 1.

producing a building of pleasing appearance."⁴

However, Richardson planned to practice architecture in America where there was no bureaucratic hierarchy in the arts. Therefore he was able to work at the École des Beaux-Arts with less restrictions and never did build anything which would have been accepted in Paris as the conventional and expected product of a Frenchman thoroughly trained at the École des Beaux-Arts.

Richardson returned to America after the Civil War and practiced architecture in New York until 1874.⁵ However, Richardson's style did not reach maturity until c. 1878 after he designed the famous Trinity Church in Boston. As Richardson developed his own personal style of architecture, he incorporated the Romanesque with a mixture of styles instead of copying it. He drew inspiration from many sources, but the imitation of Late Roman architecture in ornamentation, mouldings and capitals mixed with the Romanesque forms of the Middle Ages is characteristic of the Southern French Romanesque which seemed to have appealed to him most. Other sources included his use of French Renaissance detail (large tall windows with transoms, entablatures, and emphasis on doorways) on the Albany Capitol; Queen Anne detail (combination of medieval and classical parts, balloon-framed volumes, porched, columned, white, off-white or gray shingles, and elaborate and delicate interiors) on his houses; Auvergnat polychromy (Auvergne is a former province in central France where they practiced

⁴John F. Harbeson, A.I.A., The Study of Architectural Design, (the Pencil Points Press, Inc., 1926), p. 1.

⁵Henry-Russell Hitchcock, The Architecture of H.H. Richardson and His Times, (the MIT Press, 1975), p. 53.

employing many colors in decoration which gives richness to the exterior) on Trinity Church; enormous scale of the Cheney Building, and during the seventies he drew the most assistance from the freer, open spaced style of England's architecture with the English love of land and nature, and the architect's use of stone and gardens.⁶ Many of his clients were wealthy and preferred the splendor of early architectural styles as opposed to growing modern styles. They admired the masculinity of Richardson's architecture; it had a kinship with their own vitality as perhaps did the Dooley mansion with Major Dooley. Richardson felt no need for any kind of exterior decor to mark his houses as human dwellings. One had only to step inside to discover how thoroughly the plan and disposition of the rooms furthered the purposes for which they were intended, i.e., the dining room would be positioned next to the butler's pantry/kitchen and accessible by hall or passageway; a living hall would be provided near the center of the house. This functionalism is greatly apparent in the Dooley mansion.

The Watts-Sherman house in Newport 1875, is less like Richardson's later domestic style. It was significant because it prepared the way for the rise in the level of the domestic vernacular that came in the 1880's. The house is L-shaped with a large living hall extending from front to rear. This arrangement was more practical because the staircase is opposite the entrance rather than at the rear. The first floor contains a dining room, butler's pantry, library, and drawing room. Bedrooms are contained on the second floor. The house is shingled with walls of a

⁶Henry-Russell Hitchcock, The Architecture of H.H. Richardson and His Times, (the MIT Press, 1975), pp. 180-181.

profusely cut pattern and variegated windows. There is a porte-cochère at the front entrance.

One of Richardson's most successful domestic works is the house for Mrs. M.F. Stoughton in Cambridge, 1882. Typical of Richardson's house designs, this wooden house is L-shaped with the entrance leading into a large living hall. The first floor also contains a drawing room, library, and dining room with fireplace. The private second floor contains bedrooms. On the exterior a tower is barely discernible while on the inside the tower contains a stairway which rises toward the front of the house in a circular projection. The windows are of various sizes and shapes.

Architect

The Dooley mansion was designed by the architect Edgerton S. Rogers, who was commissioned by Major Dooley. Edgerton Rogers was the son of the noted American sculptor, Randolph Rogers, who lived between 1825 to 1892.⁷ The elder Rogers went to Rome at the age of thirty to study art and lived there until his death. It was in Rome that the younger Rogers was born and later educated. He worked for three years at the Beaux-Arts Academy of Architecture and graduated from the Royal Institute of Fine arts in Rome.

The exact date of Edgerton Rogers' arrival to Virginia is not known. However, he moved to Richmond in 1888 and his office was listed as room 2, North Eleventh Street, and his residence as 906 East Clay Street.

Other buildings in the Richmond area attributed to Edgerton Rogers include the former Fourquean, Price and Company building at 319/321 East

⁷New Standard Encyclopedia, 1943 ed., s.v. "Rogers, Randolph."

Broad Street (P.H. Mayo, owner, 1893), the former Hanewickel Building at 904 East Main Street, and the remodeling of Major Ginter's country residence at Westbrook. In 1893 Rogers was appointed architect of the Virginia Building at the World's Fair in Chicago by the State Board of Managers. He was selected unanimously from among a large number of competitors.

Rogers' works reflect specific influence of Richardson's style. As is evident in his dwellings, Rogers successfully used large masses of sandstone and granite to combine different architectural styles in one design. Particular aspects of Richardson's style used by Rogers included alcoves, the living hall, functionalism of rooms, cylindrical-capped towers, monumental scale, large tall windows, pilasters, and round arches (i.e., the Dooley mansion, Major Ginter's Westbrook residence).

Numerous attempts to locate buildings by Rogers, both existing and extinct, were futile. Therefore, his style has to be judged primarily on the basis of the Dooley mansion.

CHAPTER III

EXTERIOR OF THE DOOLEY MANSION

Space and Design

Construction of the Dooley mansion was begun in 1887 and was completed in 1890 at an estimated cost of seventy-thousand dollars. It is a grand, three-story structure with a columned porch extending around the entire front. It has an off-centered pointed gable and strives for asymmetrical quality. Its columns are cloister-like, decorative, and Romanesque in character. The presence of numerous alcoves on each side of the house is discernible from the outside and considerable variation in fenestration is evident (Fig.1).

Comparison with other Richmond Dwellings

In the 1800's buildings on Main Street were numerous, generally constructed of wood, one or two stories in height, and quite unlike a huge stone mansion like the Dooley's. Before the elder Dooleys immigrated to America, the dominant architectural style in Richmond from 1800 to 1820 was the Federal Style, characterized by Flemish bond brickwork, large double chimneys, and plaster keystone window lintels (i.e., the Hilary Baker House at 2302 E. Grace Street and the Ann Carrington House at 2306 E. Grace Street). These characteristics are not found in the construction of the Dooley mansion. For example, instead of Flemish brickwork the mansion uses large masses of stone and granite and is devoid of plaster

keystone window lintels. Later, in 1836 when the Dooley family arrived in Richmond, the Federal Style was superseded by the Greek Revival Style with a return to pilasters and columns. From the 1840's to the 1870's a mixture of architectural styles developed in Richmond. Wealthy tobacco manufacturers built grand mansions showing little or no trace of classical influence. Also there were the Greek Revival buildings (i.e., the Glasgow House, 1841, at 1 W. Main Street), moderate frame houses (i.e., the Williamson Allen House at 107 N. 29th Street), and late Greek Revival Style homes with bracket cornices, Ionic porticoes, granite porches and steps, long living room windows, and flat roofs (i.e., the Turpin House at 2209 E. Broad Street, the Yarborough House at 2215 E. Broad Street, 2517 and 2519 E. Grace Street).¹ Ironwork was prevalent in Richmond architecture from 1819 to 1885 and although the Dooley mansion was begun in 1887, it contains no ornamental ironwork. After the Civil War and Reconstruction (late 1870's through 1890's), Victorian-inspired townhouses became popular, particularly along the 1000 block of East Clay Street (with the exception of the Valentine-Wickham House). These townhouses were characterized by mansard roofs, bracketed cornices, and ornamental ironwork verandas (i.e., 106-114 Clay Streets). Building practices during the nineties incorporated the use of corbeled brickwork, stone, brownstone, and a variety of window treatments. The latter style is seen on the old Henrico County Court House at E. Main Street and 22nd Street, the Lewis Ginter house at 901 W. Franklin Street, and the Dooley mansion.

¹Mary Wingfield Scott, Houses of Old Richmond, (New York: Bonanza Books, 1972), pp. 45, 58.

The Ginter house and the Dooley mansion both mass simple, geometric units on the facades although the Ginter house is asymmetrical and the Dooley mansion is symmetrical. The Ginter house, of 1888, has an exterior of roughly dressed and smooth sandstone and brick. It is a massive and impressive city home with dark tones due to combinations of red, brown, terra cotta, burnt umber, and sienna masonry. Similarities among the Ginter and Dooley mansions include three stories, window transoms, living hall, and alcoves. Also, on the left side of the facade of the Ginter house is an octagonally shaped tower with a conical cap, similar in design to the capped tower at the Dooley mansion. As in the case of the Dooley mansion, the Ginter house is an impressive example of Richardsonian Romanesque architecture and is typical of houses constructed for wealthy persons of this period.

In contrast is the Scott-Bocock house at 909 West Franklin Street. It dates circa 1906 and was designed by architects Noland and Baskerville (the same firm which designed the Italian Gardens and maintenance buildings for Major Dooley). The exterior of the Scott-Bocock house is Neo-Classical and is constructed of concrete slabs and blocks. There are four large columns at the front entrance and baroque scrolls at the windows. Each room inside the house is designed in a different style (i.e., Tudor and Adamesque).

Comparison with Dwellings by Henry H. Richardson

During the eighteenth and nineteenth centuries the Neo-Romanesque style was popular. It was in this style that the Dooley mansion was built. Its architect, in choosing this style, proved to be greatly influenced by the work of Henry H. Richardson. Richardson was one of the innovators of

the Neo-Romanesque style and much of his technique is incorporated in the Dooley mansion design.

One such technique is the use of cylindrical towers. The living space of the Dooley mansion is set between two towers--one octagonally-shaped and the other cylindrical. These towers have conical-shaped caps which are found in buildings by Richardson such as the F.L. Ames Gate Lodge, 1880, North Easton, Massachusetts and his Crane Memorial Library in Quincy, Massachusetts.

Another Richardsonian feature used in the design of the Dooley mansion is the arch. On the Dooley mansion a large arch of the Neo-Romanesque Revival style (Fig.2), was included on the south (porte-cochère) side and is reminiscent of similar arches at Richardson's Trinity Church in Boston, 1873, the Ames Gate Lodge, the Anderson house in Washington, D.C., 1881, and the Gratwick house in Buffalo, New York, 1886.

Sources for the design of the Dooley mansion could also have been French Romanesque Churches of the eleventh and twelfth centuries. In addition, the Dooley mansion imitates ancient Byzantine columns, and arch motifs as well as attaining its massiveness through the use of roughly-dressed stone, a material frequently used in Richardson's buildings.

Construction and Materials

The scale of the Dooley mansion is overwhelmingly large. It consists of three floors, a full basement and a total of thirty-two rooms. Of the thirty-two rooms, eleven are in the basement. A coal-burning furnace in the basement originally was used to heat the enormous house. In each room there is a heat-forced, hot-air register for this purpose. The Dooleys also had a functional fireplace in all but one room on the first two floors.

The mansion is generously fenestrated, has three chimneys and two grand main entrances. The south entrance faces the Three Graces statue and is under the porte-cochère (Fig.3). At this entrance are carriage steps, large double doors, and Major Dooley's monogram. The other entrance faces west, on the front lawn, and also has large double doors. On the east side of the mansion (Fig.4), is a small door leading into the basement, and on the north side (Fig.5), there is also a small door leading from the basement to the walkway under the porch.

The choice of materials is important for the overall appearance of the mansion. The main materials used in the construction of the exterior are smooth and rough-faced granite, sandstone, and slate shingles (Figs. 6,7, details). The large double doors to the main entrances are made of oak. The inner walls are constructed of brick without studs, and covered with plaster.² Floors in the mansion are oak and walnut parquet with the exception of the blue drawing room which is oak and maple. The wood material used on the walls and ceilings throughout the mansion varies with each room: Honduras mahogany, pine, oak, walnut, and cherry. The bathroom walls are covered with ceramic tiles and the basement is constructed of plaster, cement, and wood.

²Thomas W. Howard, "Maymont's Road Back Rocky," Richmond Times-Dispatch, 8 August 1971, Sec. D. col. 3.

CHAPTER IV

DESCRIPTIONS OF THE FURNISHED ROOMS: IMPORTANT AND INTERESTING FURNISHINGS, ART OBJECTS, INFLUENCES, MATERIALS, IMPORTS, AMERICAN MADE

Interior of the Dooley Mansion

During the first half of the nineteenth century, it was common for homeowners to establish their status by filling each room in the house with as many collectibles as possible, no matter how ornate. This led artists and craftsmen of the period to find ways to make the most simple objects highly ornate. This elaborate decor particularly flourished in the latter part of the nineteenth century, and the Dooleys were definitely influenced by this trend in the decorating of their home.

Space and Design

There is an abundance of space in each room of the Dooley mansion, with the exception of the bathroom, office, and butler's pantry. The rooms are arranged asymmetrically and reflect the Dooley's preference for eclecticism. Each room is designed specifically for the purpose for which it is to be used. For example, the pink drawing room is light, and delicately furnished--keeping in mind the ladies who would "withdraw" for afternoon tea, conversation, etc..., and this room is directly across the hall from the heavy, masculine furnished library where the gentlemen would retire. Each room also has transoms of rectangular shaped stained-glass windows around the top of the wall which corresponds in color with the

furnishings, the walls, and the woodwork. These transoms are not found in rooms on the third floor nor in rooms in the basement.

Styles

The style of the furnishings and decor of each restored room in the Dooley mansion is unique in itself. All of the present furnishings belonged to the Dooleys, with approximately half of the furniture in the mansion coming from the Dooley's summer home, Swannanoa, shortly after Mrs. Dooley's death. The rest are original items. Some of the furnishings date earlier than the nineteenth century, but most of them are nineteenth and early twentieth century pieces.¹ Most of the furnishings are of European origin or reproductions and are typical of the Victorian era (decorated with acanthus leaves, egg and dart, seashell, C or S scrolls, and the Greek key or fret) and have an animal or plant motif as an integral part. The decor lessens on upper levels of the mansion. Currently, only the first and second floors have been restored and are furnished. All of the main lighting fixtures in the mansion have both electrical and gas circuits.

First Floor Formal Entrance Hall

The formal entrance hall is directly behind the front door at the west entrance. Guests were received here by the Dooleys or a servant. Upon entering, the first things that the eye focuses on are two large, square, ornate gilt framed oil portraits of Major and Mrs. Dooley, painted when they were in their forties (Figs.8,9). The portraits hang on either

¹Files, Maymont Foundation. Dooley Mansion.

side of the wall and are not signed or dated. The ceiling is made of oak panels; and the bottom half of the wall is covered with oak. The top half of the wall is painted beige and bordered with a brown and beige stenciled acanthus leaf design. Originally, there was no covering on the oak floor which is bordered in a black Greek key design. The only lighting fixture hangs from the middle of the ceiling. It is silver-plated, with two electric and two gas circuits. The electric arms are covered with a glass shade, pointing down, and the gas arms appear as white candles. Currently, the entrance hall has in the corner closest to the door a marble sculpture of a young girl standing on a simple columnar pedestal. The sculpture is dated around 1900 and is of Italian origin. A multicolored print portiere separates the end of the hallway from the living hall.

Library

To the right of the hall is the library where Major Dooley and his companions frequently retired after dinner (Fig.10). The woodwork is of rich Honduras mahogany with matching venetian blinds. The ceiling and border around the top of the wall are decorated in a flowing stenciled design of orange foilage on blue (Fig.11, detail). The ceiling is sectioned with wood strips, and the rest of the wall is painted blue. The main lighting in the library is provided by two gold-plated chandeliers, identical in design with the center one being larger than the one in the alcove. The larger one has six electric circuits with round shades that point down and five gas circuits that point up. The fireplace in the library, like others in the mansion, is made of Italian hand-made tiles, decorative, and functional but show signs of only occasional use as the

Dooleys relied on coal as their major source of heat. In this particular room the fireplace tiles are of brown tones, and the mantel has three differently styled levels for curios. Interesting furnishings in the library include: a rectangular nineteenth century flat desk plat which is a copy of an eighteenth century Louis XV desk measuring 31 x 36 inches, with rosewood and tulipwood veneer, three drawers in the front, three false drawers in the back, gold tooled border, black leather surface, brass ormolu mounts, and acanthus leaf ornamentation; a nineteenth century cylinder desk which is also a copy of an eighteenth century Louis XV desk (Fig.12), with mahogany veneer, heavily ornamented, elaborate brass-plated ormolu mounts, a pull-out surface, 11 drawers, three inside compartments, gold leaf tooling, and a black leather surface; a 20 inch high gold iridescent Jack-in-the-Pulpit vase by Tiffany, and a 15 x 10 foot multicolor woolen Turkish carpet covering the floor. Other unusual pieces include an Italian-inspired carved mahogany chair of a winged lion and lion's head in the shape of a ship's prow, c. 19th c., (Fig.13). The removable section rests on tripod legs. The other carved mahogany chair in the library is a Florentine example of a swan-in-flight (Fig.14), with a small round multicolor floral designed upholstered seat. Like the winged-lion chair, this chair is a fine example of decorative furniture of a particularly florid type. The library also contains many different types of vases, canvases by unfamed artists, and hundreds of books. Dooley was a great collector of a variety of literary and non-literary works. Included are those by authors such as Shakespeare, Carlyle, Stevenson, Irving, Dickens, Voltaire, Poe, Tennyson, and Burns, and many are on subjects such as science, history, philosophy, European countries, operas, orations, the Presidents, railroads, law, medicine, and religion. A

sliding door hidden within the wall allows the room to be closed off from the west entrance, thus providing total privacy to those within.

Pink Drawing Room

To the left of the formal entrance hall is one of the two most formal rooms in the mansion. Both rooms can be separated from the other rooms by doors which, as in the library, are hidden within the walls and slide out to be closed. The first formal room, the pink room, is appropriately called because its walls are a soft pink color accented with pink furnishings (Fig.15). This room is also referred to as the drawing room because generally ladies in the Dooleys' day would withdraw to this room after dinner for tea and conversation. The pink room contrasts greatly with the library which is directly across from it. The library is heavy, massive, and masculine in taste while the pink room is light, delicate, and very feminine. It is Neo-Rococo in design, showing the busy decor of the mid-eighteenth century's roses, flowers, and free flowing lines, all enhancing beautiful woodwork. The ceiling is done in frescos of blue skies on a pink background, accented with foilage plaster reliefs (Fig.16, detail). Silk damask of urns and swags covers the walls and matches the drapery (Fig.17, detail). There are two fourteen carat gold-plated ceiling lights: the one in the alcove has three electric circuits with pear shaped shades pointing down and three white gas circuits pointing up; the one in the middle of the room has twelve swirled acanthus leaf designed arms with eight pink gas circuits and four electric ones, both pointing up. There are also two wall lights on either side of the fireplace. Each is a small replica of the ceiling light in the alcove. A four piece matching suite, c. 1890, is a reproduction of the French Salon style of

Louis Philippe, and two matching Empire-styled side chairs, 1825, complete the seating arrangements. The suite is French satinwood, with carved gilt acanthus leaf, and the upholstery is made of striped embroidered silk damask, off-white in color with alternating gold stripes and floral arabesques. The two side chairs are mahogany with an ormolu of tudor roses and upholstered in a tapestry-like material with a multicolor floral design. Covering the floor is an 11 x 13 foot 1900 French carpet, Wilton type (machine loomed), with foliage designs in pink tones. The fireplace is elegantly styled of white onyx almost completely covered with acanthus gold leaf. The mantle is also elegant and is topped by a mirror. In the front center of the room is a small carved gold leaf Florentine pedestal table, c. 1880, with scrolled tripod legs (Fig.18). The top has painted oil on slate with a mosaic inlay of Roman buildings and a malachite band. In one corner of the room is a curio cabinet with beveled glass door, glass sides, and gold velvet shelves. On the shelves are six plates from the Royal Vienna Porcelain Works. They are hand-painted miniatures of prominent European women and are signed, "Wagner". On either side of the room are two allegorical marble sculptures symbolic of "Mother Love". One, signed by a Virginia sculptor, William Couper, is of a reclining woman caressing a baby (Fig.19). The other is of a woman sitting up holding a baby.

Blue Drawing Room

Adjacent to the pink room is the blue drawing room, sometimes referred to as the music room (Fig.20). This reference comes from the musical motifs painted on the doors on either side of the fireplace as well as the lyre design of the andirons. As in the case of the pink room, the

blue room is very delicate in appearance and design and is more neo-classical in style. Garlands of plaster foliage reliefs along with four oval frescoes of peasant women adorn the cream colored painted ceiling (Fig.21, detail). The wall is covered in peacock-designed blue silk damask (Fig.22, detail), accented by white venetian blinds, blue drapes at the windows, and pine woodwork. In contrast to the pink room, the ceiling lighting fixture is silver-plated. The circuit arms are designed with acanthus leaf and swags. The fireplace is of white onyx with black painted metal panels in the back (Fig.23). The panels have an egg and dart design. Perhaps the most striking features in the blue room are furnishings thought to have originally been used at Swannanoa. A suite, dating c. 1845, consists of a sofa, four side chairs and four arm chairs and as almost everything else, is from France. This Louis XVI style furniture, upholstered with Aubusson tapestry, has a fish scale border, a carved musical motif on top and is gilded. The scenes created on the tapestry came or were inspired by the literary tale of Don Juan and are in tones of reds, greys, and browns (Fig.24, detail). The table has a seventeen-inch Sevres plaque top with an onyx band, sculptured gold, aqua enamel with painted panels, four oval paintings of peasant women, and is adorned with cupids, flowers, urns, and birds. This magnificent top rests on tripod legs and goat hoof feet and has an ormolu border of egg and dart. A multicolored mir pattern French rug, 14 x 15 feet covers the floor. Like the carpet in the pink room, it too is a machine-loomed Wilton type. Also in this setting are several decorative pieces. An onyx and egg glass floor lamp, five feet high, and made in New York c. 1880, sits beside the sofa (Fig.25). A marble bust sculpture of a woman by Couper stands on a wooden pedestal left of the fireplace, and a miniature painting on porcelain

reproduction of the Mona Lisa graces the wall to the right of the fireplace.

Dining Room

The formal dining room is the most tonally subdued of all the mansion's rooms (Fig.26). The woodwork is of oak, and the ceiling is constructed of rectangular shaped oak panels. The walls are covered with hand painted canvases depicting different scenes; one of peasant women (perhaps Roman, Fig.27, detail); one of a bust of a man with the inscription PANE across it; and one of foliage, trees, and urns--all in subdued hues of green, white, pink, blue, and brown. All of this is accented with wooden venetian blinds at the window. In the center of the dining room is a large spherical shaped brass light fixture with four electric circuits pointing up and shaded with cut glass and four white gas circuits, each circuit arm being formed in a swirl design. On either side of the fireplace and on either side of the wall directly across from it is a smaller wall lighting fixture identical to the larger one. The fireplace at one end of the room has a marble hearth, and the back of it has a cast-iron relief of a lion's head (Figs.28,29, detail). Most of the furniture is from Swannanoa and some pieces are too large for the room. They partially conceal the wall canvas and plate rail around the wall. However, there are some original pieces such as the huge 12½ foot French china cabinet made of rosewood with applied walnut carving (Fig. 30). On the upper part of the right door is a key plate stating that this cabinet appeared in the Universal Exposition of Paris in 1855. The cabinet fits into a niche probably built for the sole purpose of accommodating it since the cabinet is the same height as the ceiling. There

is also a smaller, Italian-inspired china cabinet displaying plates with hand painted scenes of North American wildlife (Fig.31, detail). They are copies done c. 1880 in Haviland, France, from originals commissioned by President Rutherford Hayes for use as presidential plates during his term in office. On the back of each is the presidential seal. There is also a marble sculpture of two cupids fighting over Mother Earth which sits in the alcove in front of the east window. Another original piece is the oval dining room table, made of solid cherry wood with three sleeves, carved dogs on each leg, and a simple center support leg. The chairs are believed to have come from Swannanoa since they do not match the table. The side chairs bear the double-headed eagle and crest of the Royal Austrian Hapsburg family while the arm chairs bear the eagle and crest of the Royal Spanish Hapsburg family. No connection has been found between these families and the Dooleys.

The pink room, blue room, and dining room are designed on a straight line along the north end of the mansion. The baronial quality of the dining room contrasts greatly with the light, delicate design consistent with the pink and blue rooms.

Butler's Pantry

The butler's pantry, where cooks and servants made last minute preparations before serving food in the dining room, is accessible from several entrances. One is a swinging door between the pantry and the dining room. Others are through the south entrance living hall, the backstairs, and the electric elevator. The woodwork here is basically pine. To the right of the hall door is a wooden sink, directly in front of the sink is a space for a table, and on the north wall is a wooden dumbwaiter which

goes from the first floor pantry to the basement pantry where main food preparations took place. On the wall are wooden cabinets with three shelves and four glass and curtained doors that open from the middle. At the bottom of the cabinets are three drawers and four solid doors. The top half of the walls is beige, void of any type of decor and the bottom half is wood. Over the sink is a small brass light fixture. To the left of this section of the butler's pantry is a smaller room which appears to have been used for storage. It has three shelves on one wall and two shelves plus a wooden box compartment on the other wall. Overall the butler's pantry is basic and simple in design (Fig.32).

South Entrance Living Hall

The south entrance living hall (Fig.33) is a living room area accessible from the library, front hall, dining room, blue room, butler's pantry, second floor, and the door at the south entrance. Like the blue room, the light fixtures are silver plated. The ceiling light fixture is round and is designed with foilage, swirl, and swag shapes. On either side of the fireplace is a smaller replica of the ceiling light. The woodwork in the living hall is oak, and the walls are beige and are stenciled with a Victorian acanthus leaf design as is the wall in the formal entrance hall. The fireplace hearth is made of brown tone Italian tiles and the large, dark, oak mantelpiece is carved with scenes from Irish folk tales. The scenes, such as a boy riding a pig or a boy falling off a horse, are of uncertain iconographical meaning (Fig.34, detail). In front of the fireplace is a nineteenth century Empire style love seat and chair. The love seat is made of mahogany with tulip legs, lion's paw feet, gold leaf carved ornamentation, and horn of plenty carving. The upholstery is green,

gold, cream, and peach colored. The mahogany chair has a lion's head for its' two front legs, is barrel shaped, and its style imitates the gondole of Louis XV period (Fig.35). An 89 inch high French rosewood case clock on the west wall carries the symbol of the Greek sun god Apollo flanked by ormolu ornamentation (Fig.36). This symbol was used by the French king, Louis XIV, in the seventeenth century. On the same wall hangs the Dooley coat of arms: Fide et Amore (Trust and Love). The watercolor "Armorial Ensign of Dooly" is in a 51 inch Italian carved oak frame that has a carved horse head at the crown center and on either side at the top. It has four tentacle-like arms of foilage and swag design with acanthus leaves. Next to the Dooley coat of arms stands a 77 inch bronze lamp signed F. Barbedienne Fondateur, 1880 (Fig.37). It is an armored woman holding an eight-light candelabra. In the wall directly behind the lamp is a small painted enamel on glass window of a mother and child. This wall also divides the living hall and the foyer.

Foyer

The foyer is a small area between the south door and first floor living hall (Fig.38). The woodwork here is oak, and there are two windows with oak venetian blinds. The ceiling is made of wood panels, and the walls have carved wood pilasters. There are two small brass light fixtures on the wall on either side of the door. In one corner at the west end of the foyer stands a marble statue of Hercules as a child signed "E. Wolff, Rome". In the other corner is a large Cantonese vase that matches the one which is now in Major Dooley's dressing room (Fig.39). The vase is oriental, has two small gold Foo lion handles, dragons in bold relief, rose decor, measures 35 inches high, and dates from around the eighteenth

century. On the north wall near the office door is a closet in the back of which is a false front safe. Reputedly, this is where Mrs. Dooley kept her jewelry.

Office

The office room is small and contains a toilet with wooden water closet. This room is called the office today, but it could have been used as an anteroom, a powder room for guests, or Major Dooley's office. The woodwork is walnut accentuated with silver-plated wall fixtures found on either side of the fireplace. The lighting fixtures are designed in a simple swirl with acanthus leaf. The walls are of dual construction. The top half of the wall is painted pink while the bottom half is walnut with a cut out overlay painted with thin abstract stencil design in dark colors. The recessed area has two long windows with brown and green toned stained glass transoms at top. Hanging at the windows are oak venetian blinds. Across from the windows is the fireplace which is made of blue, green, and yellow Italian hand-made tiles (Fig.40). In the back of the fireplace are black metal panels with raised floral designs. A curved walnut mantel supported by two trifold columnades with acanthus leaves on top complete the fireplace. Above the mantel is a carved walnut top with mirror and on the mantel shelf sits a pair of bronze-on-slate pedestal urns of young Bacchus. The pair are English, dating c. 1870 and are 14 inches high. In the middle of the shelf is a reclining clay fawn with glass eyes dating c. 1880. The main piece of furniture is an original 1870 American cylinder (roll-top knee-hole) desk. Like the woodwork in the office, the desk's exterior is also made of walnut. It has a slide writing bed, maple interior, four drawers on one side, and letter compartments on top.

Second Floor

Normally, it is believed, guests did not frequent the Dooley's second floor where informal and personal routines took place in much smaller rooms. The idea of a "living hall" area parallels on each floor. The second floor "living hall" is informally designed and furnished.

There are no built-in closets for clothes in the mansion except for what appears to have been a cloak closet in the first floor foyer area. There are two theories why there are no closets. One is that prior to the American Revolution, closets in American homes were included as personal property for taxes. The second is that people at that time used bureaus to lay their clothes flat or wardrobes in which to hang clothes.

There are stairs as well as an elevator leading to the second floor. Midway, on the stair's landing, is an unsigned stained glass window 4 x 2 feet which depicts a Christ-like figure with a woman and child along with the words "Peace Be Unto This House" (Figs.41,42). On the second floor level, on either side of the archway, is a circular or rotund representation of a man in armour. The top six stained glass windows on the next stair landing contain abstract designs. The lighting fixture on the first landing is silver-plated and is designed like the lighting fixture in the first floor living hall.

The Living Hall

The second floor living hall is located directly above the first floor living hall. Similar to the first floor room, the second floor living hall has oak woodwork and the same beige color and Victorian stencil design on its walls (Fig.43). Light fixtures are brass with very little decoration. The ceiling light hangs in the middle of the room, has two

electric circuits pointing down with shades and two white gas circuits pointing up. There are also two wall fixtures on either side of the fireplace facing the stairway. They have no gas circuits but have three electric circuits pointing up with globes. The fireplaces on the second floor are not as exquisite as the ones found on the first floor. The fireplace in the second floor living hall is made of tiny red brick tiles with black panels in the back of it (Fig.44). The overall design is very plain and simple. It does have two shelves and a large mirror as part of its mantel. On the mantel sits a pair of Chinese limestone lions, c. 1850. Among the furniture pieces is a French settee, c. 1840, of carved walnut (acanthus leaf and scroll arm designs), with upholstered cushion and back made of Aubusson needlepoint tapestry depicting peasant country scenes and supported by double I stretchers for added strength. Also, a bureau plat next to the balcony is an eighteenth century Louis XV style, (Fig.45). It is decorated with ormolu, with gypsy heads on the knees of cabriole legs, with three real and three false drawers, and with a red leather top. On the floor is a 10 x 9 foot silk velvet carpet of grey, red, blue, and black abstract designs. On the left wall, as one comes up the stairway, hangs a fragment of an Italian Florentine tapestry in a 59½ x 46½ inch carved walnut frame. The fading designs are of cherubs and garden scenes. On the right wall, now covering the door to the elevator and back stairs, hangs a French Gobelins tapestry, c. 1780, of Don Quixote and is in a gold leaf frame carved with garlands and roses (Fig.46, detail).

Hallway

The hallway is to the left of the living hall and was originally closed off from it by portieres. As in the living hall the woodwork in

the hallway is oak accented with brass light fixtures. The ceiling lighting has three electric circuits pointing down and on the north wall is a small fixture with one electric circuit pointing down with a shade and one gas circuit pointing up. Two pieces of furniture in the hallway are a lady's Louis XVI style writing desk of rosewood veneer with brass inlay, c. 1880, and an Italian, mahogany corner seat (Figs.47,48). The desk has a folding writing bed, ormolu bannister gallery, brass inlays of acanthus leaves, and is scrolled. The corner seat dates c. 1890. It is carved with acanthus leaves, a winged lion back, lion's paw foot, and has cabriole tripod legs. Three other rooms are accessible from the hallway: Mrs. Dooley's dressing room, bathroom, and bedroom.

Mrs. Dooley's Dressing Room

This dressing room is designed directly above the first floor library (Fig.49). The dressing room is where Mrs. Dooley performed her daily personal toilet. A window on the southside allowed her to look out over the grounds near the James River. In the southwest corner of the room is a dressing alcove with full-length mirrors. This alcove was originally separated from the sitting room area by portieres hanging from decorative woodwork. The woodwork in the entire room is a rich mahogany, and the walls are painted a soft blue. The ceiling was originally covered by a hand painted floral design on canvas, similar to that in the pink room, but was destroyed by water damage from a leaking roof. The ceiling is now painted a pale blue with a blue border of foilage and swag. There are two brass ceiling light fixtures, one in the alcove and one in the middle of the room. Both have the same swirl patterns and both have three electric circuits pointing down with globes and three blue gas circuits pointing up.

On the east wall is a light fixture designed like the one in the living hall. The fireplace, on the north wall, is made of blue Italian handmade tiles (Fig.50). A wood mantel with one shelf and an oval mirror above the mantel complete the design. Mrs. Dooley's dressing room is now referred to as the swan room because of the great presence of swan motifs in the room's decor. Napoleon's wife, Josephine, adopted the swan as her personal motif during the early part of the 1800's. Perhaps Mrs. Dooley identified herself with Josephine for some reason or perhaps it is just coincidental. The swan motif in Mrs. Dooley's dressing room is ubiquitous, particularly the well-known bed which is in the shape of a swan. All of the present furniture in the dressing room came from Mrs. Dooley's bedroom at Swannanoa. The original furnishings probably included a dressing table, chairs, desk, and mirrors. Mrs. Dooley's swan bed is in the dressing alcove. It is American-made and full size, with shell carved headboard, swanhead footboard, and wing side rails. This unique piece of furniture is white and blue in color, measures 72-inches, and dates from 1880. The dressing table and matching chair near the alcove are fashioned of sterling silver and ivory (Fig.51, detail). The table has a swinging oval mirror with dragons' heads supports, an oval top, sterling silver and ivory panels, and measures 76-inches. The long and twisted posts for the chair and mirror are from the tusks of the arctic narwhal. Across from the fireplace is a Louis XVI style rosewood veneer curio cabinet dating from 1880. The cabinet has a Wedgewood oval panel insert marble top, ormolu garlands, bell drop, glass shelves and is filled with porcelain whatnots. Next to the fireplace is a smaller dressing table of 1880 which has carved swan ornaments on each side, one drawer, cabriole legs, and claw feet. Attached to the wall directly above the dressing table is a 35-inch mirror enclosed in

a gilded swan neck frame. The side chair to this dressing table is one of a set of four in the room including a rocker (Fig.52). They have caned seats and backs, plus cabriole legs with claw and ball feet. Miscellaneous items found in the room are some of Mrs. Dooley's personal belongings. Included among these are a silk laced white fan with albatross ends and a companion monogrammed case, a bronze jewel case with two doors decorated with painted scenes of women and doves. Under all of this furniture are two wool Chinese carpets dating from 1910. They have a blue and white floral design. On the wall by the door is the master electrical control switch and a servants' buzzer for Mrs. Dooley's use.

Mrs. Dooley's Bathroom

This bathroom is one of the smallest and most informal rooms in the mansion (Fig.53). The interior decor is simple. The walls are of a dual construction. The top half is plaster painted a soft blue and edged in a border of soft blue ceramic tile. The tile design is carved garlands and ribbons. The bottom half is covered with the same glazed white ceramic tile used on the floor. There are two brass light fixtures. The ceiling fixture is designed similarly to the ceiling light fixture in the living hall. The wall fixture is small with two electric circuits, one pointing up and one pointing down. The oak woodwork includes matching venetian blinds. Original furnishings in Mrs. Dooley's bathroom include the wooden water closet, marbled sink, and traces of gold seen on the ceramic tub. Later additions include the commode seat and lid, sink faucets, wooden wash stand, and towel rack.

Mrs. Dooley's Bedroom

This bedroom is also referred to as the cherry room, being the only

room in the mansion with cherry woodwork. It is located directly over the pink drawing room. It, too, has an alcove which is where the bed is believed to have been originally placed (Fig.54). The walls are painted beige with an ornate beige acanthus leaf border and are offset by wooden venetian blinds at all seven windows. The ceiling is also beige and has no decoration. There are two ceiling light fixtures and two wall fixtures in the bedroom. The ceiling lights in the middle of the room and in the alcove are designed like the ceiling light in the swan room. The wall fixture hanging over the "swooning" couch has one electric circuit pointing down with a shade and one gas circuit pointing up. A matching wall fixture is on the right side of the fireplace. The fireplace is made of brown and white Italian handmade tiles, has a wood mantel with carved pilasters, and has a rectangular mirror over the mantel. The mantel displays an elaborate Tiffany clock made of ormolu and carrara marble and is a miniature replica of Michelangelo's Tomb of Giuliano de' Medici (Fig.55). The mantel is also decorated with two matching French urns made of brass and designed as rams' heads. The original bedroom furniture was inherited by relatives, so the furnishings now in the room are from Swannanoa and include a matched mahogany suite of early nineteenth century Dutch marquetry furniture. The design of the inlay on these pieces does not flow as gracefully as the design on the lady's writing desk in the hallway. The inlay on the Dutch marquetry furniture is mostly of flowers, birds, and butterflies, whereas the inlay on the lady's writing desk in the hallway is mostly of acanthus leaves. The matched suite in Mrs. Dooley's bedroom includes a table, a lady's desk, a wardrobe, and two arm chairs. The table dates from 1840. It is 43 inches in diameter and is inlaid with birds and

flowers. The hexagon pedestal bell tapers into a tripod base. On one side of the north wall is an 1850 lady's writing desk measuring 34 inches in length (Fig.56). The lid has an inlay depicting people in a tavern. The desk also has a Bombé fold-out writing bed, a fitted interior with letter pockets, six drawers, Bombé sides, and cabriole legs. At this desk is an 1825 arm chair with a swan's head carved in its back. The arms of the chair are scrolled. The legs are saber and the chair is decorated with floral designs. On the other side of the north wall is an 1810 wardrobe measuring 60 x 47 inches. Its design consists of two columns, demiloon panel doors, brass caps, and bird and flower inlays. Another arm chair in the room dates c. 1850. It has a bird and vase inlay on its splat and claw and ball feet. Near the east wall is a beige couch from the nineteenth century. This popular style is called a chaise lounge or fainting/swooning couch (Fig.57). On the floor are three seventeenth and eighteenth century silk and velvet rugs. One is a prayer rug and the other two are Indian rugs. Each rug is rectangular in shape with abstract designs in red, black, and grey.

The Morning Room

The only room in the mansion with maple woodwork is the morning room which functioned as both a sitting room and a breakfast room because the downstairs dining room was considered too formal for breakfast service (Fig.58). The morning room is located directly above the blue drawing room. The walls in the morning room are painted a bluish color with an acanthus leaf border around the top and set off by wooden venetian blinds. The ceiling is painted a bluish grey with an acanthus leaf border and no decoration. The brass ceiling light fixture has a foliage design, and

three electric circuits pointing down with shades and three white gas circuits pointing up. There are two wall fixtures on the west wall; both are brass with one electric circuit pointing down and one gas circuit pointing up. On the east wall is a servants' buzzer and also two watercolor paintings of the James River as viewed from the grounds at Maymont. The watercolors are dated 1903 and signed by an American painter, Wilkinson. The fireplace on the south side of the morning room is made of Italian handmade tiles of pink, brown, and blue tones (Fig.59). The wood mantel is typically Victorian with hand carved knick-knack shelves and a rectangular mirror. One interesting object on the mantel is a nineteenth century Tiffany copy of an eighteenth century French, Louis XVI clock. The piece is made of bronze with a marble top. It has an horizontal wheel (face) with enameled numerals, a seconds wheel and an hour wheel set in a carved table that is supporting a vanity mirror, a carved girl sitting, a carved girl standing, and a cupid reclining--holding an arrow pointing to mark the time. Across the room in one corner is a large eighteenth century Chinese cache pot (fishbowl) which is decorated with multi-colored roses, exotic birds, and other plants. The morning room also contains a tri-fold screen made of satinwood frame and rosewood crossbands. It is 69 inches high, has sunburst shape caning, and is decorated with doves and garlands of flowers. The furniture is an 1880 Hepplewhite style matched suite made of satinwood with rosewood inlay and handpainted decorations. The suite includes three side chairs, a settee, and a writing desk. Two of the side chairs have caned splats while the other side chair has a woman painted on its wood splat. The settee has two women painted in an oval design on its back. The furniture's upholstery is striped--green with red and white flowers. The

writing desk chair has double shield back. Girls and garlands of roses are painted on the splat. The splat also has a lover's knot while the chair has turned legs (Fig.60). A blue, red, and grey abstract and floral designed rug covers the floor.

Major Dooley's Bedroom

East of the morning room is Major Dooley's bedroom which is not as decorative as his wife's (Fig.61). His room is much smaller and does not have an alcove. The woodwork and venetian blinds are pine, which during the nineteenth century was considered a masculine material. The door to the hall is panelled with figured translucent glass, a style that is supposed to have been popular in Europe during that time because it provided privacy as well as light (Fig.62). The walls and ceiling are painted a rose pink color and have no decoration. The ceiling light fixture is identical to the one in the morning room. There is a wall light fixture on either side of the north wall mirror that hangs over the desk. These fixtures are also identical to the wall fixture in the morning room. As in the case of Mrs. Dooley's bedroom furniture, the original bedroom furniture was inherited by relatives. The furnishings here now came from Swannanoa. On the north wall is a mahogany French Empire Revival cylinder desk dating c. 1870. It has eight drawers and is decorated with Egyptian motifs, ormolu, and cupids. A marble top and tapered legs with winged Egyptian head and humanoid feet complete the design (Fig.63). Two additional pieces of interest are an English tea caddy and a French Empire style pump organ. The tea caddy, sitting in the middle of the room, is rosewood and sterling and bears a plaque on its lid stating that it was "a gift of Queen Victoria to Benjamin Desraeli, Dec. 1, 1878" (Fig.

64). The pump organ, on the south wall, dates c. 1830 and is in a Napoleonic mahogany case. It has two drawers, six additional rolls, and is decorated with ormolu pilasters and garlands of fruit and flowers. On the floor is a long rectangular rug with blue, red, black, beige, and grey colors in an abstract design. One unique feature of Major Dooley's bedroom, in comparison with the mansion's other rooms, is the absence of a fireplace.

Major Dooley's Dressing Room

As in the case of his bedroom, the woodwork in Major Dooley's dressing room is pine panelling with matching venetian blinds (Fig.65). Like the door in Major Dooley's bedroom, the door to the hallway from his dressing room is panelled with figured translucent glass. The walls and ceiling are painted beige and have no decorative design. The brass ceiling light is designed like the one in his bedroom but with two electric and gas circuits pointing down instead of three. The two brass wall fixtures are designed exactly like the ones in Major Dooley's bedroom. The fireplace is constructed differently from all of the others in the mansion (Fig.66). It is made of large blocks of black and green slate with abstract white line designs. The mantel over the fireplace is made of oak, and there are two small rectangular mirrors. Major Dooley's dressing room is sparsely furnished. At the south wall is a mahogany dressing table with Egyptian motifs, suspected to be a composite piece representing elements from several Empire-style phases (Fig.67). It has a writing bed supported by winged sphinx and gilded posts capped with gilded roses. A sunburst on velvet panel decorates the base of the piece. There are three mahogany copies of English Georgian-style chairs, dating c. 1880. One

side chair has a tasseled vase splat and fluted side supports. Another side chair and the arm chair have acanthus leaf designs on both arms and knees, a bell drop carved vase splat, cabriole legs, and claw and ball feet. Major Dooley's dressing room is the smallest room on the second floor with the exception of the bathrooms.

Major Dooley's Bathroom

Major Dooley's bathroom is connected by a door to his dressing room. It is in the process of being restored, and like Mrs. Dooley's bathroom it is very informal and simply furnished (Fig.68). The woodwork is oak and the walls and floor are covered with white ceramic tiles. The border around the top of the walls is composed of multi-colored tiles. Original furnishings include a wooden water closet, a marble sink, a ceramic tub that rests flat on the floor, and a small square tub.

CHAPTER V

UNFURNISHED ROOMS

Basement

There are eleven rooms comprising the basement level. These rooms are presently unfurnished and are not restored. The walls in the basement are plaster and most of the floors are cement. The exceptions are found in two west end rooms that have floors comprised of boards (Fig.69). The original use of some of the rooms is known by their size, construction and location. For example, the large pantry and kitchen rooms are located directly beneath the first floor dining room and butler's pantry. The dumbwaiter goes from the first floor butler's pantry down to the basement's large pantry room where all of the major food preparation took place. At the west end of the basement is a wine cellar with wooden wine racks still in place. At the east end is a coal storage room, and there was also probably a food storage room. Other remaining rooms are thought by curators to have been used for laundry, servants' quarters, servants' dining room, and supply rooms.

Third Floor

The third floor of the Dooley Mansion is considerably more informal than the second floor. The ceilings are low and devoid of the stenciled designs and colors used on the first floor. The windows are much smaller and lack the stained glass transoms of the first and second floors. The

woodwork and floors of irregularly designed rooms are pine. There are fireplaces in only two of the six rooms. These fireplaces are located in the "living hall" and the room directly behind it. In the "living hall" the fireplace is constructed of tiny bricks while the other fireplace is constructed of painted wood (Fig.70). There is one full-size bathroom on the third floor with a marble sink and a claw and ball footed ceramic tub. At the present it is not known what type of furnishings were originally used. It is assumed that this floor was used as servants' quarters.

CHAPTER VI

RELATIONSHIP OF HOUSE TO GROUNDS

The Maymont estate is comparable to other estates (i.e., the Ginter house, 1888, at 901 W. Franklin Street) found in Virginia at the turn-of-the-century as far as being enchanting and impressive. The Dooleys desired to maintain for themselves and others the visual experience they beheld on their numerous trips abroad. This was evident in their home's decor and the grounds surrounding it. The grounds are landscaped in such a way that the Dooleys could look out any window in the mansion and enjoy a beautiful site, whether it be trees, gardens, buildings, gazebos, or the Kanawha Canal. Work on the grounds and other buildings was begun after the completion of the mansion. The work spanned a period from 1890 to 1913.

Imported Trees

Major Dooley imported many trees from different parts of the world. For example, some trees came from the Orient: the Cryptomeria and Scholar trees came from Japan, the Trifoliolate Orange and Chinese Cedrela came from China, and there are also thickets of bamboo growing near the Japanese Garden. There is also Deodora Cedar native to the Himalayans. Also, among the trees on the estate are magnolias, firs, hollies, maples, oaks, cedars, pines, and cypress. The roadway leading from the Carriage Gate entrance to the mansion is appropriately called "Magnolia Drive" because

there is a straight line of twenty magnolia trees down the center of it. On either side of the Hampton Street entrance are two parallel rows of cedar allee trees, and this view can be found on a hand painted canvas on the wall in the dining room. Approximately nine of the trees on the estate are state champions. State champions are determined by three measurements of the tree: (1) its circumference (2) its height--4½ feet from the ground (3) its total vertical height and spread of its branches.¹ These trees are the biggest of their species in the state.

Italian Garden

Behind the carriage house are two beautifully landscaped formal gardens for which the Dooleys used foreign designs. One of the gardens is the Italian Garden which may be viewed clearly from the mansion (Fig.71). The Italian Garden was designed in 1909 by the Richmond architectural firm of Noland and Baskerville. The design of the garden is Italian Renaissance: flower beds systematically surrounded by concrete and masonry; walls; a dome; benches; fountains, and urns. The words VILLA FORUM are inscribed on the west end of the pergola. When the Dooleys were living, there were also Renaissance-style sculptures among the flower beds. The sculptures were apparently removed by the city. The Italian Garden is typically laid out on a hill, and it overlooks the Japanese Garden.

Japanese Garden and Cascades

Directly beneath the Italian Garden is a beautiful, stone staircase cascade (also designed by Noland and Baskerville) leading down to the

¹"Social Register of Virginia's Biggest Trees," Virginia Forest Magazine, Winter 1972-73, XXVII, 12.

Japanese Garden. Designers from Japan were engaged to plan this garden and from above, the cascades appear to be a maze as the water flows from a lion's mouth over three levels of stone and granite (Fig.72). Steps on both sides meet at the bottom of the waterflow. To the immediate right is the Dooley's man-made ninety-foot waterfall (Fig.73). The waterfall flows over natural stones into a small pool at the bottom. The water here and in the fountain of the Italian Garden is controlled by a pump system. The Japanese Garden is designed with a foot-bridge, small pools, free growing flowers, grass, bamboo, miniature trees, oriental statues, nature paths, islands, rock groupings, and a grotto (Fig.74). The Dooleys' idea for having such a garden was probably inspired by their trips to the Orient as well as their taste for affluence.

Buildings

The major buildings on the Maymont estate were built on a straight line along one side of the roadway leading from the mansion to the Hampton Street entrance (Fig.75). These buildings include a gatekeeper's house, a barn, a carriage house, a water tower, a dung pit, a chicken coop, and the mews. Most of the buildings were constructed within a few years after the completion of the mansion, and each was built for its own particular use.

Barn/Gatekeeper's House

It is believed that there were originally two barns on the estate. One theory is that the now private home at the Hampton Street entrance could have been either the gatekeeper's house or a small wooden barn originally a part of Dr. Crenshaw's dairy farm. Next to this building

is the hay barn designed in 1913 for the Dooleys by the architectural firm of Noland and Baskerville. The bottom half is built of stones quarried at Maymont; the top half is made of brick, and the roof is shingled and vented (Fig.76). In 1976 it was rennovated to become the Mary Parson's Nature Center.

Carriage House

The carriage house was also designed in 1913 by the architectural firm of Noland and Baskerville. This building is constructed of granite quarried at Maymont. This building was originally used to house carriages, horses, and feed. It is U-shaped with two bays for carriages on either side and a stable room adjoining in the center (Fig.77). The stable room could accomodate six horses with a window at each stall. There are also three double windows in each bay. The stalls have been removed, but on the wall remains an oats cleaner. A very unique device, the oats cleaner filtered the horses oats as they came down from the storage room directly above. Adjacent to the stall room is a small room used as the tack room. Both bays have large sliding doors opening into the cobblestone court. The court can be partitioned from the roadway by closing two large gate doors.

Water Tower

Next to the carriage house is the water tower (Fig.78), where water from the canal was pumped, stored, and carried by gravity down through the fountains of the Italian Garden, the waterfall, and to the pond of the Japanese Gardens. The cylindrical structure was designed specifically for this purpose. The top is cone-shaped, shingled, and has bird houses built into it. Directly beneath the top is a strip of geometric shapes. The

middle section is plaster, and the bottom is made of granite blocks. A ladder runs up the top length of the water tower on the north side. The plaster is rough and contributes to the structure's bulky, unattractive appearance.

Dung Pit

The dung pit is, as the name suggests, a structure used as a store room for fertilizers (Fig.79). It is a simple one-room building, constructed of granite blocks and originally had a dirt floor and no windows. The dung pit has a vented tin roof, double steel doors at each end of the building, and is conveniently located near the stables and the chicken coop.

Chicken Coop

A small one-room structure resembling a tiny schoolhouse once housed chickens. This chicken coop is designed with four gables and a smoke-stack and at least one window on three sides (Fig.80). This building is constructed of wood and has plaster walls. The chicken coop is in very good condition and has no external nor interior decoration.

Mews

A two-story building with a tower, the mews is believed to have been a part of the original Crenshaw farm and later converted to a garage for the Dooleys' two automobiles, with servants quarters upstairs. The tower attached to the building is octagonally shaped and like the rest of the building has variegated fenestration. The top half of the tower and the top half of the building are shingled, while the lower half of each is constructed of brick (Fig.81). The mews is the last building on the

roadway from the Hampton Street entrance gate and is a few yards from the Dooley mansion.

Mausoleum

Following Major Dooley's burial in Hollywood Cemetery, Mrs. Dooley had his body moved to the newly-constructed mausoleum on the estate. The mausoleum, made of marble, is square, windowless and has a single entrance on the south side. It is reminiscent of a Doric Greek temple with columns. The entire structure is surrounded by an iron fence (Fig.82). Upon Mrs. Dooley's death, she was also entombed in the mausoleum.

Old Pump House

The pump house, a simple designed structure with shingled roof, is located in the Japanese Garden area near the Kanawha Canal and is no longer in use (Fig.83). It originally held the natural gas pumps which powered water from the canal up to the water tower to be dispelled through the fountains and waterfalls.

Gazebos

The Dooley estate has five differently-styled gazebos. Each provides a private, serene atmosphere and overlooks a scenic view. There is a gazebo at either end of the Italian Garden; one is south of the mausoleum; one is west of the mausoleum; and another is west of the Dooley mansion. The following three descriptions of gazebos exemplify the variations in style and structure used in their design.

The first gazebo is at the east end of the Italian Garden. It is a large circular pavilion with a great metal bellcast dome and entablature supported by six stuccoed columns (Fig.84). A second is a gazebo designed

with Tuscan columns between which are spandrels filled with vertical slats forming a series of arches. It is constructed of rough-faced ashlar stonework and has a light, lyrical quality (Fig.85). The third is a gazebo also of a circular design. This one however, is constructed entirely of wood with the exception of the masonry floor. The top is shingled and is supported by eight slender posts. Around the bottom are seats of wooden slats with X designed backs. The gazebo itself sits in the center of a circular stonework base (Fig.86).

Kanawha Canal

The Kanawha Canal is the man-made water system at the bottom of the Japanese Garden used by the Dooleys to irrigate, to generate electricity, and to provide the splendor of their fountains and waterfall. The canal runs parallel with the C & O Railroad and the James River. At a time when so much depended on water power, the Dooleys chose a good site for their home. The Kanawha Canal was named in 1832 when the legislature of Virginia charted a new organization to succeed the old James River Company (which was originally incorporated to cut the canal and erect locks, etc., in the James River). This new organization, called the James River and Kanawha Canal Company, was to connect the tidewater of the James River with the navigable water of the Ohio River. In 1841 the canal was extended from Richmond to Lynchburg and proceeded to the Great Kanawha River on to Ohio.

The Kanawha Canal allowed freight boats to moor at the foot of Eighth Street in downtown Richmond for merchants to trade goods at the corner of Seventh and Canal Streets.²

²Alexander Wilbourne Weddell, Richmond Virginia in Old Prints 1737-1887, (Johnson Publishing Co., 1932), pp. 204-215.

CONCLUSION

The late-nineteenth century in America and the years prior to the Income Tax Amendment of 1913 have been referred to as the "Age of the Millionaire." It was a period in American history when the wealthy felt the need to express their financial status by building large mansions and appointing them with an abundance of expensive furnishings. The Dooleys were no exception and also followed this trend. In doing so, they left an impressive heritage, the Maymont Estate. For those who cannot afford to travel to Europe and the Orient, the Dooley mansion and grounds provide a beautiful substitute. It is reminiscent of older worlds while at the same time providing an educational experience. The Dooley mansion is an outstanding example of the Richardsonian Romanesque style. The design is a well-preserved example of Neo-Romanesque architecture revealing the influence of one of America's most influential architects, Henry Hobson Richardson. Also, within its walls is an unusually fine and well-preserved collection of artifacts and furnishings of the eighteenth and nineteenth centuries.

The construction of the Dooley mansion combines many of the complexities, splendors, and virtues of one of America's most affluent periods in architectural history. The intricate floor plan, massive scale, beauty of line combined with the material used, and the design owe their presence to the architect's fascination with the architect Henry Hobson Richardson. Among the Richardsonian features included in the design of the Dooley mansion

are a "living hall", alcoves, irregularly shaped rooms, high ceilings, variegated fenestration, and roughly dressed granite and sandstone blocks. These features of the Dooley mansion and its lack of many of the prevalent architectural features found in Richmond during the same period (ornamental ironwork, long living-room windows, bracketed cornices and flat roofs) allow the mansion to be distinguished among other houses in this city. Some of the unique features found on the exterior design of the Dooley mansion include its cylindrical towers with their conical shaped caps, its large arch, and slate-shingled roof. The thirty-two room mansion affords a window in each room on the first and second floors as well as having windows on the third floor and in the basement. The most outstanding features of the mansion's varied fenestration are the large stained glass window on the south side and the stained glass transoms above each window on the first and second floors.

The interior of the Dooley mansion is splendidly designed and furnished in an eclectic manner. The style and decor of the rooms provides each room with its own distinct aesthetic quality. There is a fireplace in every room on the first and second floors with the exception of Major Dooley's bedroom. Major and Mrs. Dooley were extremely interested in the art world of Europe and the Orient and this interest is appropriately reflected in the furnishings. Materials used in the construction of the furniture include mahogany, cherry, oak, marble, gold, silver, malachite, onyx, brass, porcelain, ivory, enamel, and ceramic. Decorative accessories include numerous paintings, drawings, and statues. The origins of the furniture derives from many countries: France, Persia, China, England, Japan, and Italy. Most pieces came from abroad, both originals and reproductions, and there are only a few American works. This foreign influence is also

evident in the landscape. The gardens are similar to the picturesque gardens of England and Japan. The landscape is dotted with gazebos of various styles, and an abundance of large and impressive trees, many of which are native to the Orient.

The back of the mansion faces all of the buildings used for maintenance, storage, and livestock purposes. Perhaps this is one reason why such care was taken to assure that these buildings were designed to enhance the estate.

Maymont's primary architectural significance is that it is one of only several surviving monumental late-nineteenth-century Richardsonian mansions in Richmond. Although Maymont has many Richardsonian features such as roughly-dressed masonry, asymmetrical fenestration, bold, geometrical tower and gables, polychromed stonework, and the "living hall" plan, its decidedly symmetrical facade is un-Richardsonian and represents a classical aspect of Rogers' style. Since few of Rogers' other buildings survive or are known to the writer it is not possible to speculate whether he was trained in or designed other buildings in the Neo-Classic style. The Lewis Ginter house in Richmond is stylistically the closest building to Maymont. However, its facade complies with the asymmetrical grouping of geometric elements found on Richardson's and Richardsonian designs. The pronounced symmetry of Maymont's facade is an eclectic feature which may be related to the diversity of styles in the rooms and furnishings on the interior. In spite of the absence of stylistic purity, Maymont mansion exists as an unusually fine and well-preserved example of the Neo-Romanesque which played a dominant role in American architectural design of the late-nineteenth-century.

SOURCES CONSULTED

BOOKS

- Aronson, Joseph. The Encyclopedia of Furniture, 3rd ed. New York: Crown Inc., 1965.
- Boger, Louise Ade. The Complete Guide To Furniture Styles. New York: Charles Scribner's Sons, 1969.
- Bridgeman, Harriet and Drury, Elizabeth, eds. The Encyclopedia of Victoriana. New York: Macmillan Publishing Co., 1975.
- Chataigne, J.H. Directory of Richmond, 1889.
- Coke, Ben H. John May, Jr. of Virginia: His Descendants and their Land. Baltimore: Gateway Press, Inc., 1975.
- Dulaney, Paul S. The Architecture of Historic Richmond. Charlottesville: University Press of Virginia, 1968.
- Durkin, Joseph T., ed. John Dooley Confederate Soldier, His War Journal. Georgetown: University Press, 1945.
- Hitchcock, Henry-Russell. The Architecture of H.H. Richardson and His Times. MIT Press, 1975.
- Margon, Lester A.I.D. Masterpieces of European Furniture 1300-1840. New York: Architectural Book Publishing Co., 1968.
- Morrison, Andrew, ed. The City on the James, Richmond, Va. The Chamber of Commerce Book. Richmond: George W. Engelhardt, 1893.
- New Standard Encyclopedia, 1943 ed. S.v. "Rogers, Randolph."
- Prideaux, Gwynn Cochran. Summerhouses of Virginia. Richmond: William Byrd Press, Inc., 1976.
- Scott, Mary Wingfield. Houses of Old Richmond. New York: Bonanza Books, 1972.
- Seale, William. The Tasteful Interlude (American Interiors Through the Camera's Eye, 1860-1917). New York: Praeger Publishers, 1975.
- Weddell, Alexander Wilbourne. Richmond Virginia in Old Prints 1737-1887. Richmond: Johnson Publishing Co., 1932.

NEWSPAPERS

"Burial Service Today for Widow of Major Dooley." Richmond Times-Dispatch, 7 September 1925, col. 3, p. 1.

"Lovely Garden of 'Maymont' was Planned by the Wife of Major James H. Dooley." Richmond Times-Dispatch, 9 July 1933, sec. v, col. 1, p. 3, by Elizabeth Copeland and Anne Wayland.

"Major J.H. Dooley dies in 83d year." Richmond Times-Dispatch, 17 November 1922, col. 5, 7, p. 2, 1.

"Maymont's Road Back Rocky." Richmond Times-Dispatch, 8 August 1971, sec. D, col. 3.

"Men of Thin Gray Line Will Attend Major Dooley's Funeral." Richmond Times-Dispatch, 28 November 1922, col. 1, p. 1.

"Public Gifts Totaling \$2,000,000 Included In Mrs. S.M. Dooley's Will." Richmond Times-Dispatch, 14 September 1925, col. 8, p. 1.

"Richmond Home of Major Dooley To Be City Park." Richmond Times-Dispatch, 28 November 1922, col. 1, p. 1.

"They Left Their Legacy: Scholarly, Humorless Major Dooley Endowed City with Enduring Tribute." Richmond Times-Dispatch, 16 August 1970, col. 2, p. F3, by Edith Lindeman.

MAGAZINE

"Social Register of Virginia's Biggest Trees," Virginia Forest Magazine, Winter 1972-73, XXVII, 12-15.

FILES

Bridgeforth, Mrs. Baskerville, Jr. Maymont Files, Letter, 25 September 1975.

Fitzgerald, Mrs. J.R.L., Sr. Maymont Files, Letter, 24 March 1976.

"James H. Dooley." Biography File, Maymont Foundation.

"Major James H. Dooley." Biography File, Reserve Section, Richmond Public Library.

"Sallie May Dooley." Biography File, Maymont Foundation.

"Virginia Biography." Files, Maymont Foundation.

OTHER

Board of Directors of the Merchants National Bank, Resolution Adopted.
Major James H. Dooley. Richmond, Virginia, 1922.

Halloran, Dennis, Director, Agecroft Hall, Richmond, Virginia, Seminar
presented at Maymont Foundation, 13 October 1976.



Fig. 1. Front, west entrance, Dooley Mansion

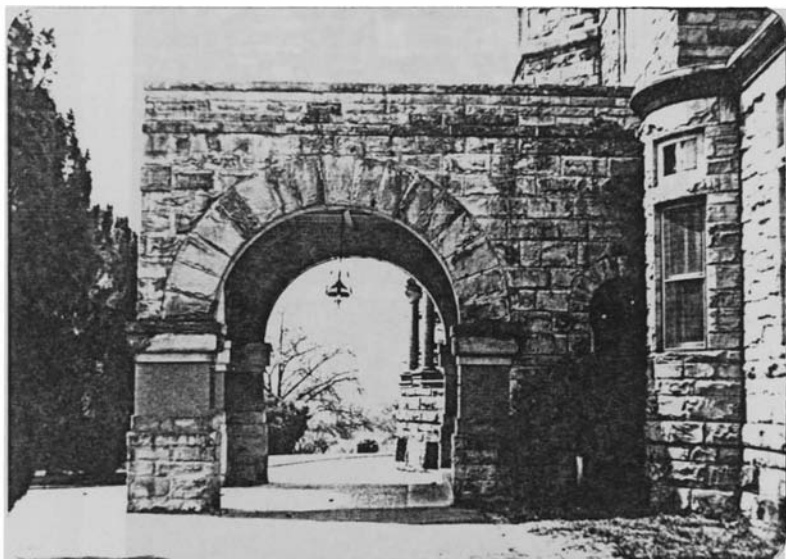


Fig. 2. South arch, Neo-Romanesque Revival Style

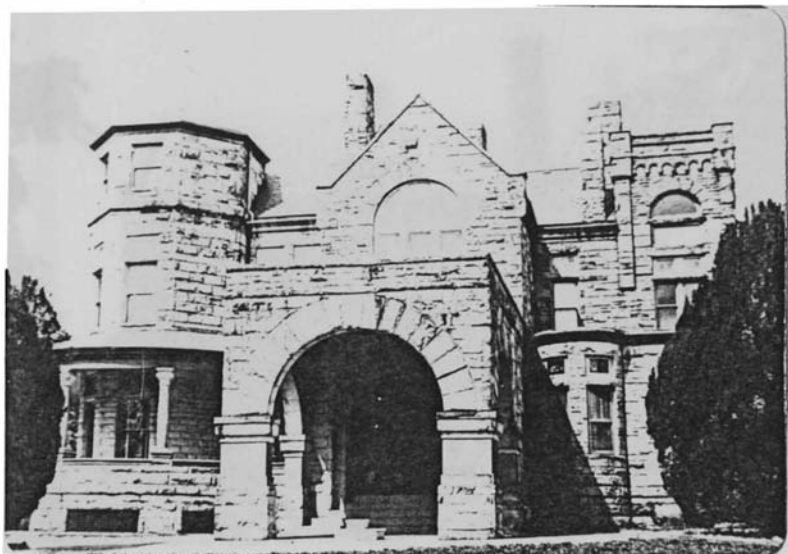


Fig. 3. South entrance

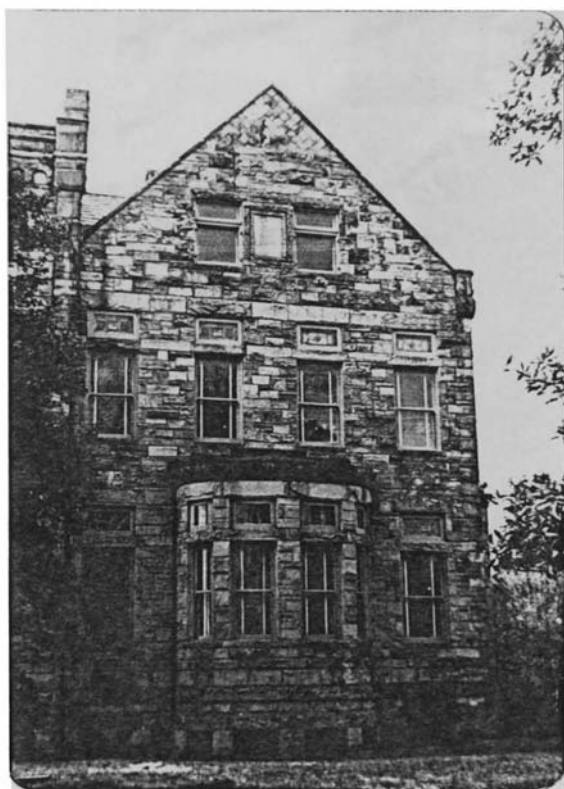


Fig. 4. East side



Fig. 5. North side

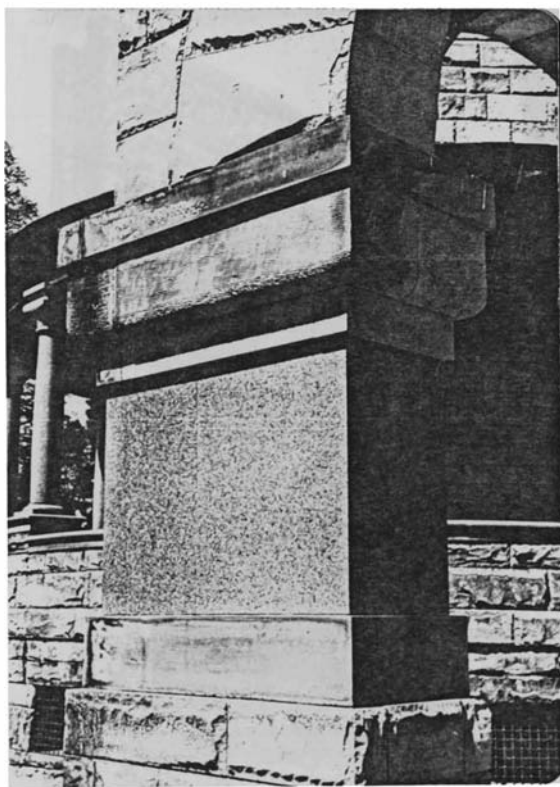


Fig. 6. Smooth and rough-faced granite, sandstone materials

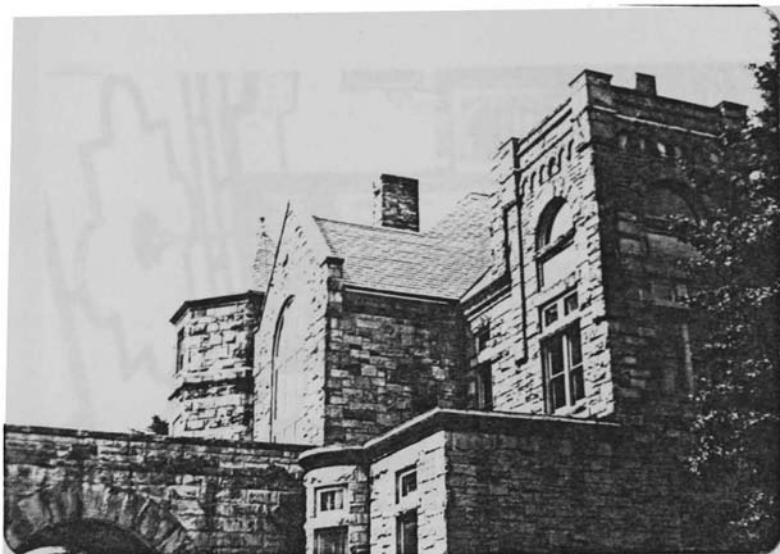


Fig. 7. South side, shingled roof



Fig. 8. Oil portrait, Major James H. Dooley



Fig. 10. Library



Fig. 9. Oil portrait, Mrs. Sallie May Dooley

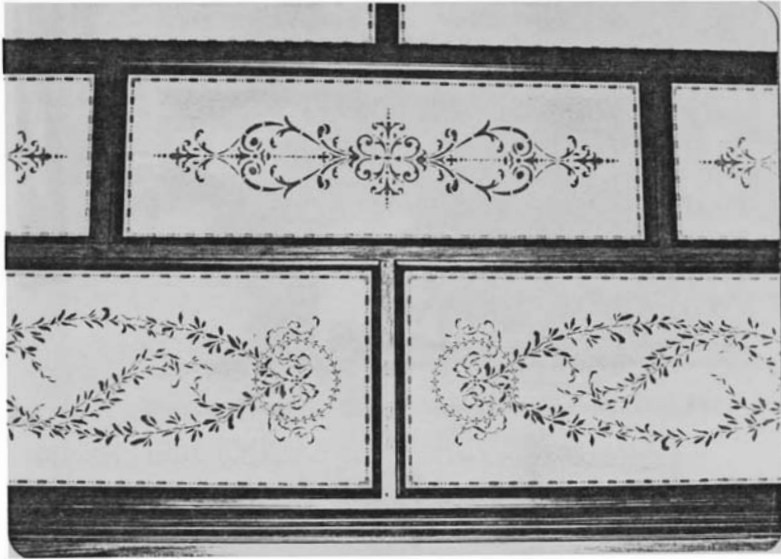


Fig. 11. Library, Detail, ceiling

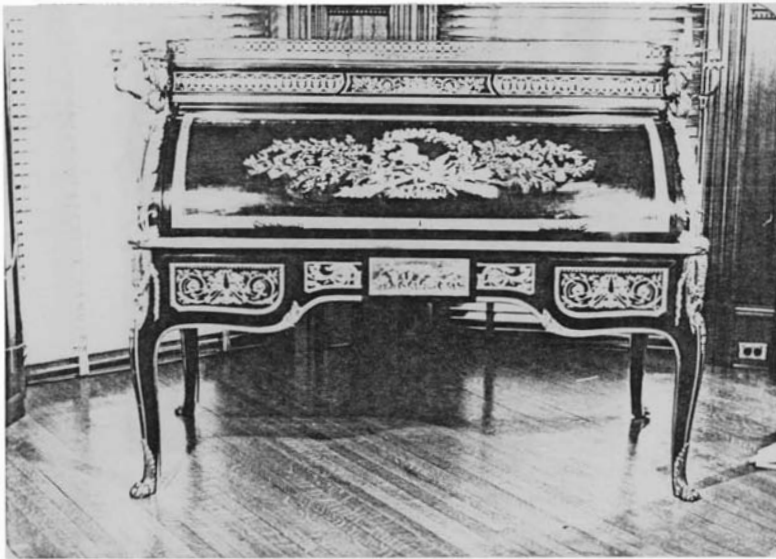


Fig. 12. Library, Louis XV desk, copy, 19th c.

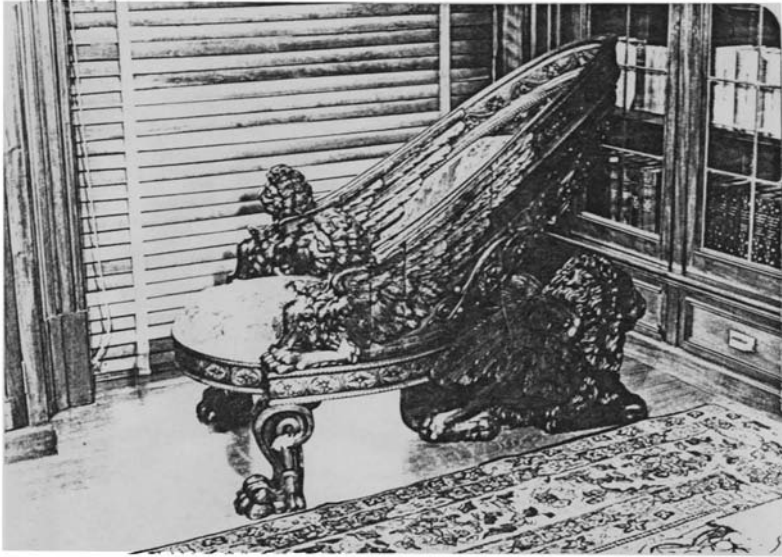


Fig. 13. Library, winged lion chair, mahogany, Italian, 19th c.

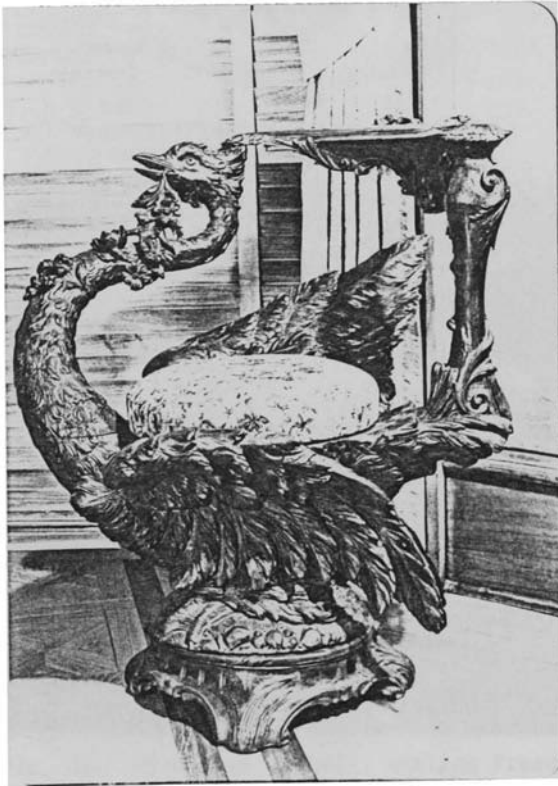


Fig. 14. Library, swan-in-flight chair, mahogany, Florentine

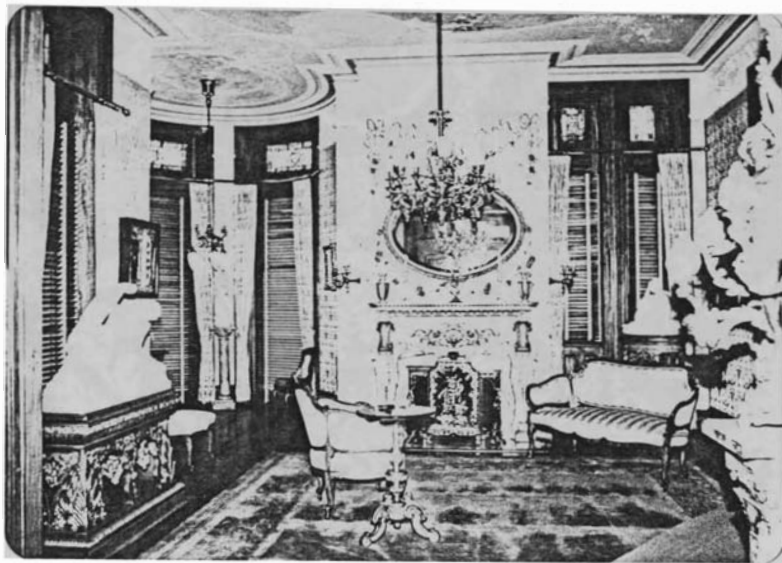


Fig. 15. Pink Room



Fig. 16. Pink Room, Detail, ceiling frescos



Fig. 17. Pink Room, Detail, silk damask wall covering

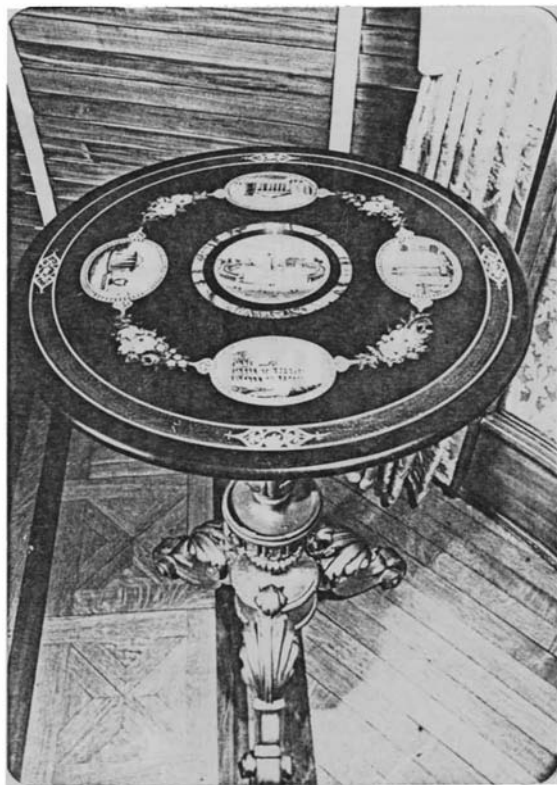


Fig. 18. Pink Room, Florentine pedestal table, c. 1880



Fig. 19. Pink Room, marble sculpture, "Mother Love", by William Couper



Fig. 20. Blue Drawing Room

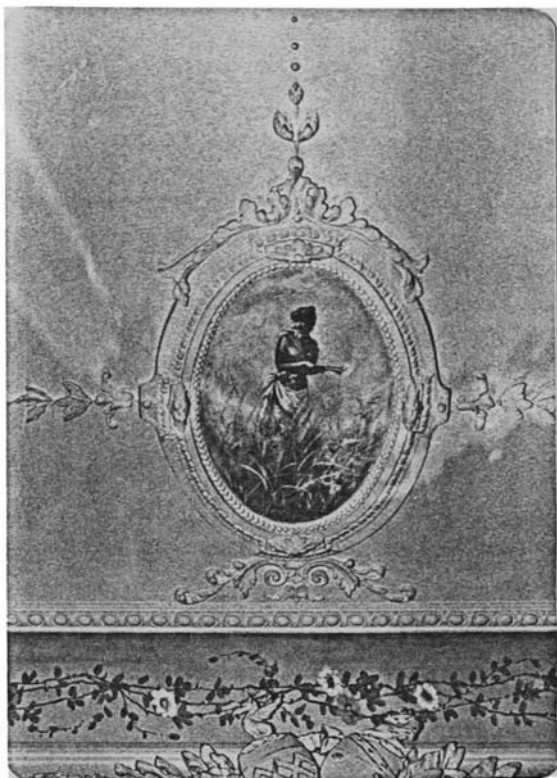


Fig. 21. Blue Drawing Room, Detail, ceiling fresco



Fig. 22. Blue Drawing Room, Detail, silk damask wall covering

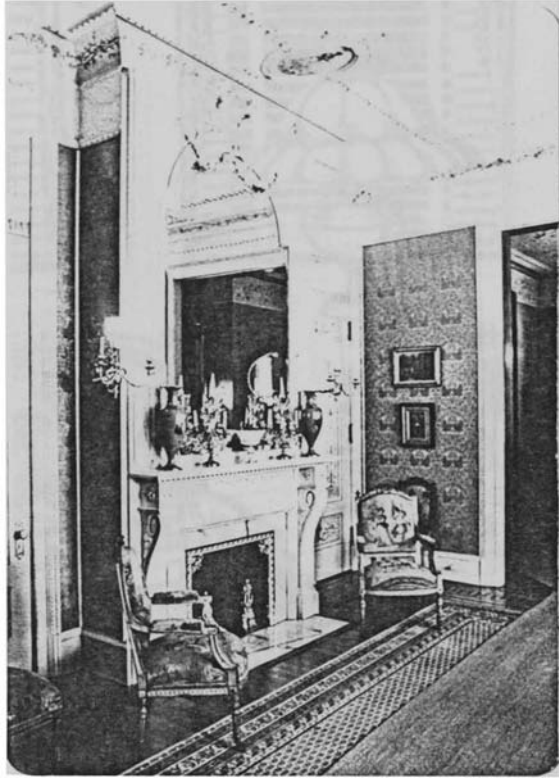


Fig. 23. Blue Drawing Room, fireplace



Fig. 24. Blue Drawing Room, Detail, Aubusson tapestry

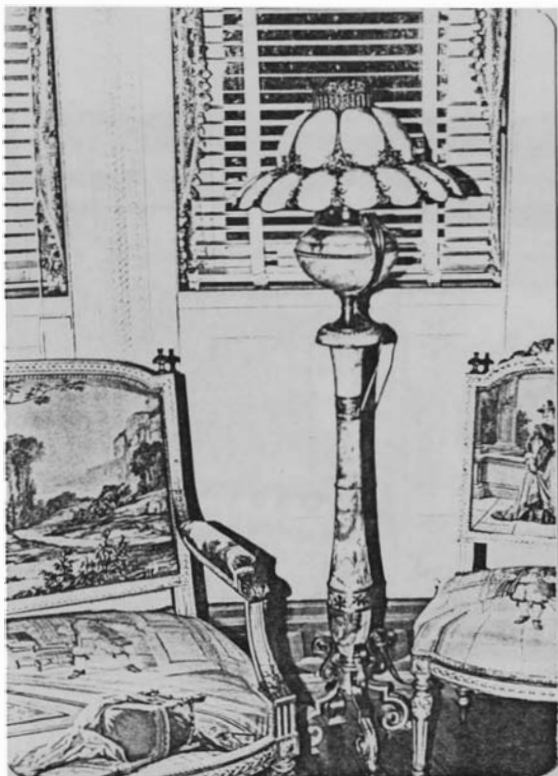


Fig. 25. Blue Drawing Room, onyx and glass floor lamp, c. 1880

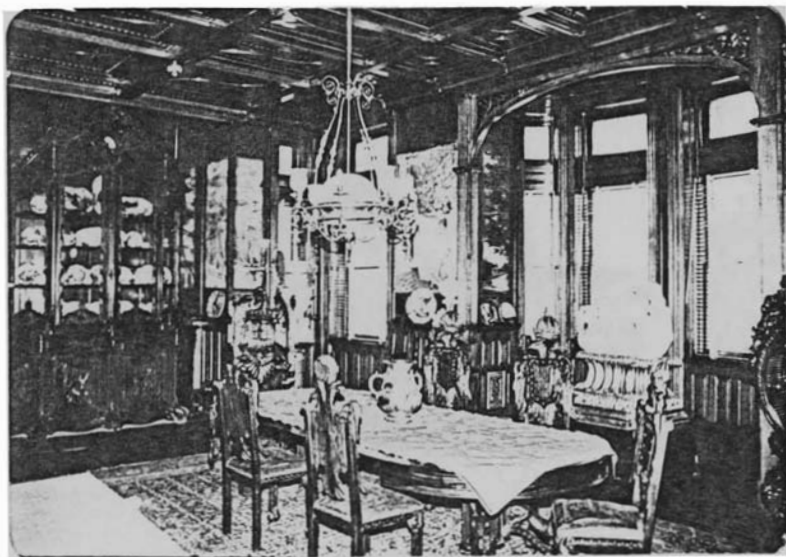


Fig. 26. Dining Room



Fig. 27. Dining Room, Detail, wall canvas



Fig. 28. Dining Room, fireplace

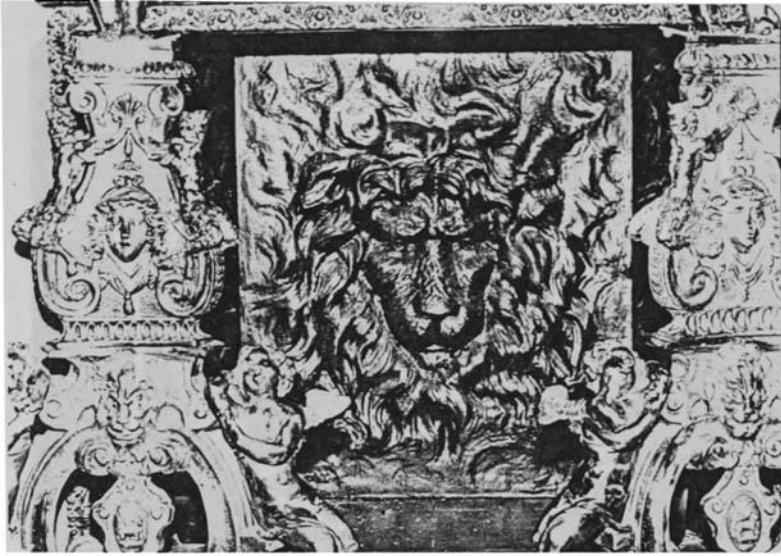


Fig. 29. Dining Room, Detail, fireplace

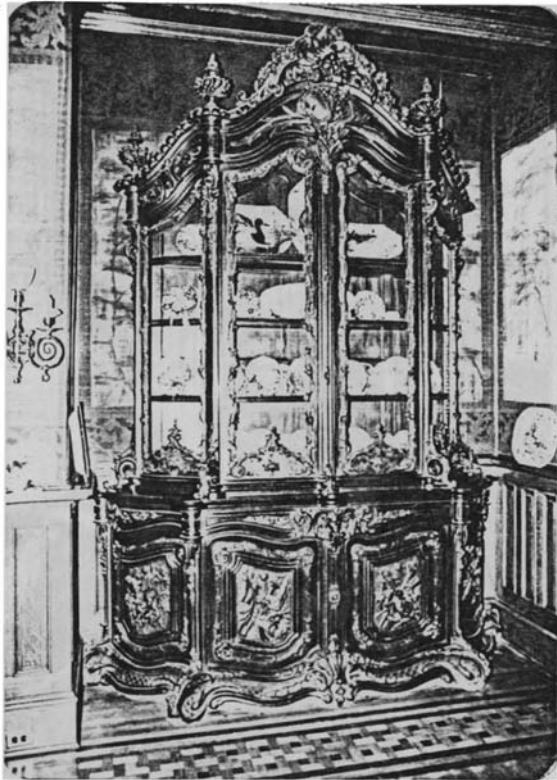


Fig. 30. Dining Room, china cabinet, French, c. 1855



Fig. 31. Dining Room, Detail, plate, depicting North American wildlife, c. 1880

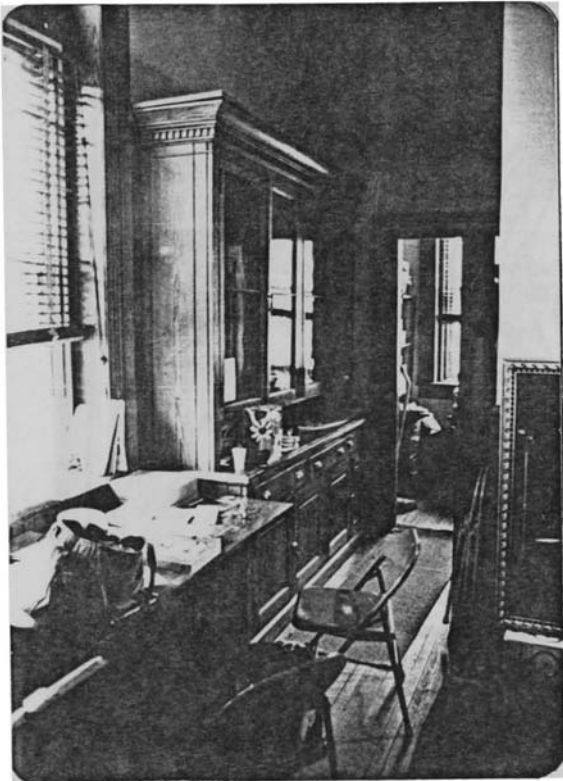


Fig. 32. Butler's Pantry

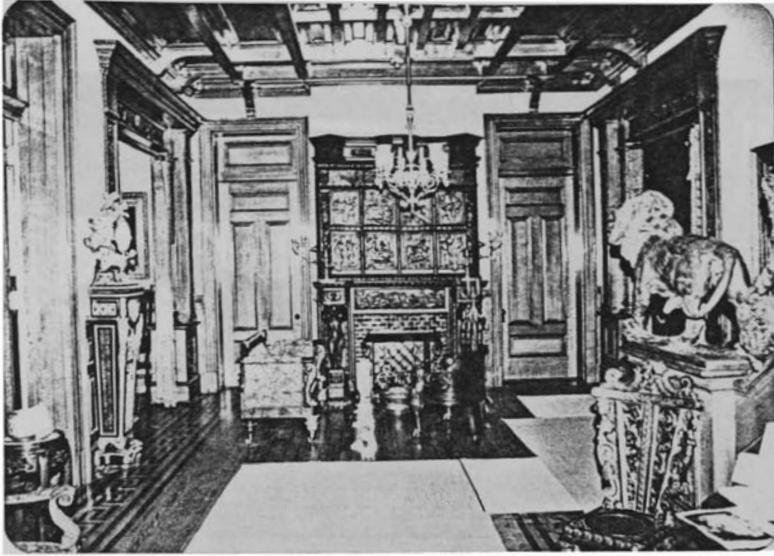


Fig. 33. South Entrance Living Hall



Fig. 34. South Entrance Living Hall, Detail, fireplace

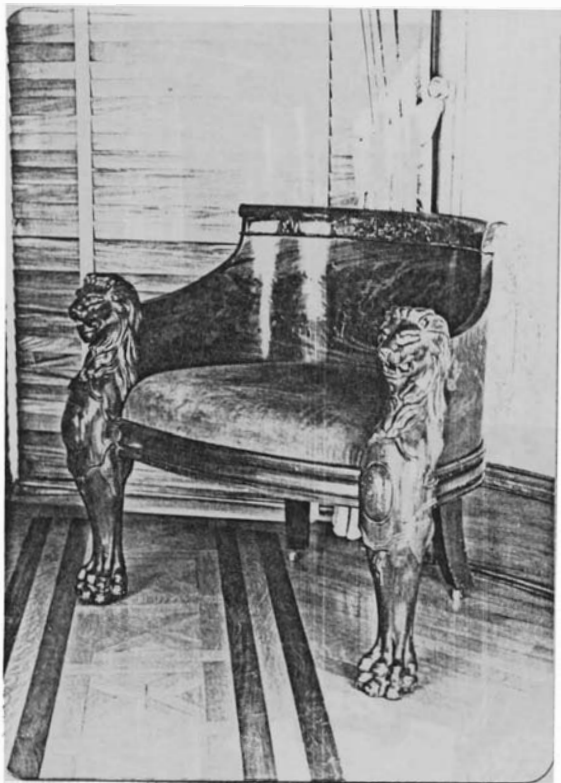


Fig. 35. South Entrance Living Hall, chair, mahogany, Louis XV Style, c. 19th. c.

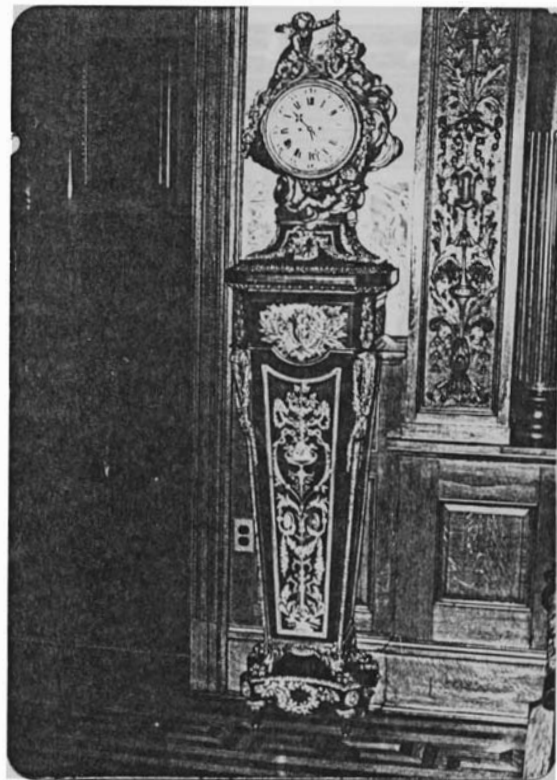


Fig. 36. South Entrance Living Hall, case clock French



Fig. 37. South Entrance Living Hall, lamp, bronze
1880

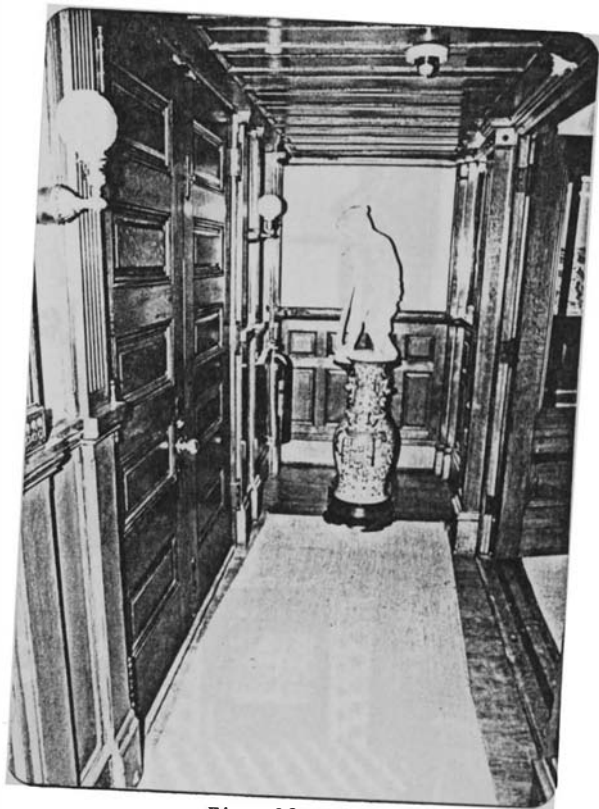


Fig. 38. Foyer

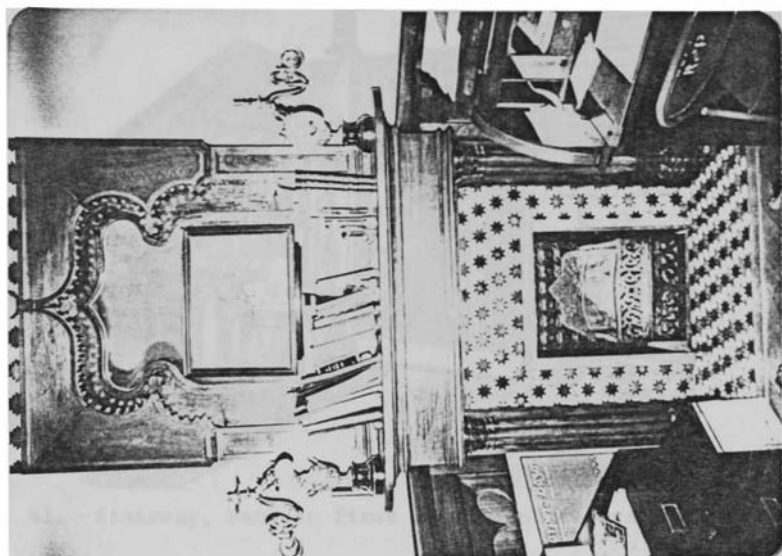


Fig. 40. Office, fireplace

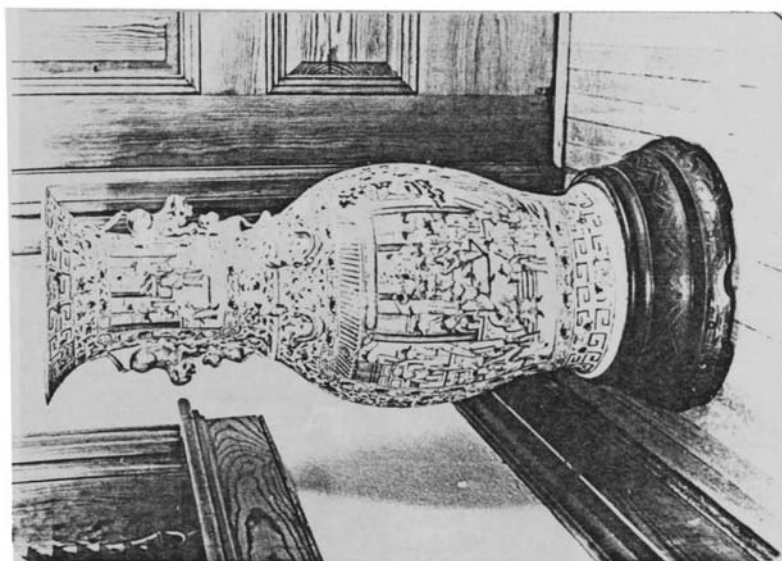


Fig. 39. Foyer, vase, Oriental, 18th c.



Fig. 41. Stairway, between first and second floors

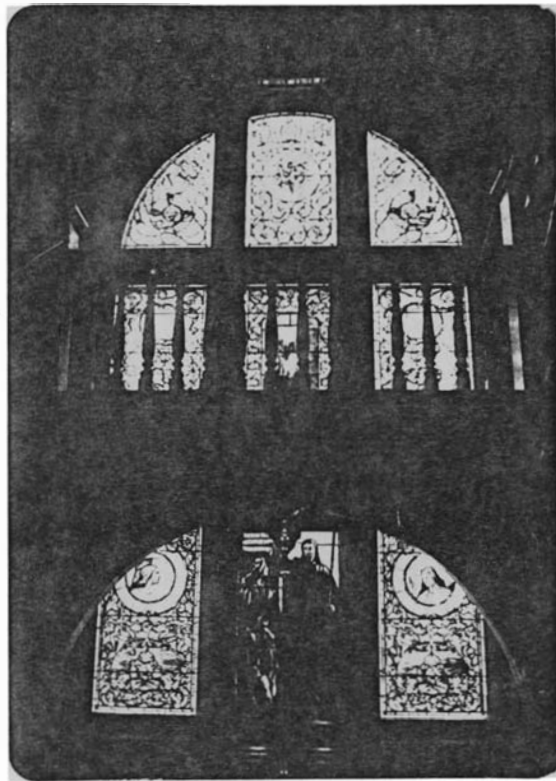


Fig. 42. Stained glass window

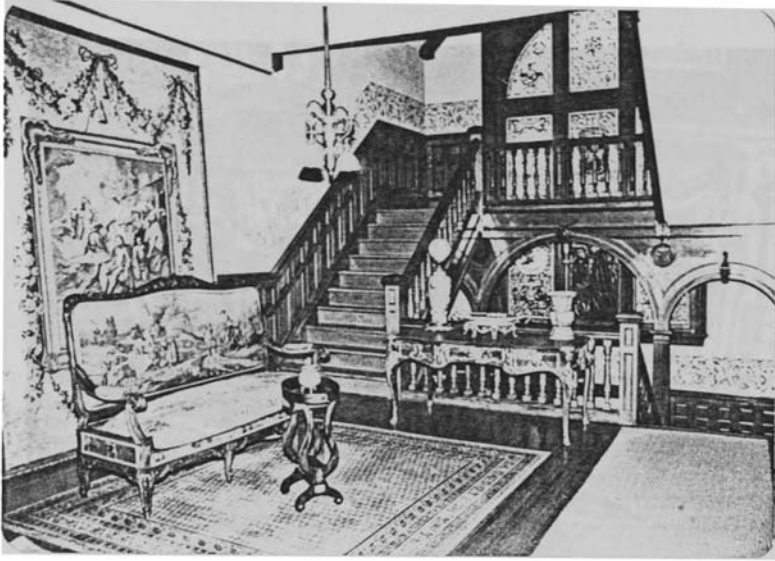


Fig. 43. Second Floor Living Hall

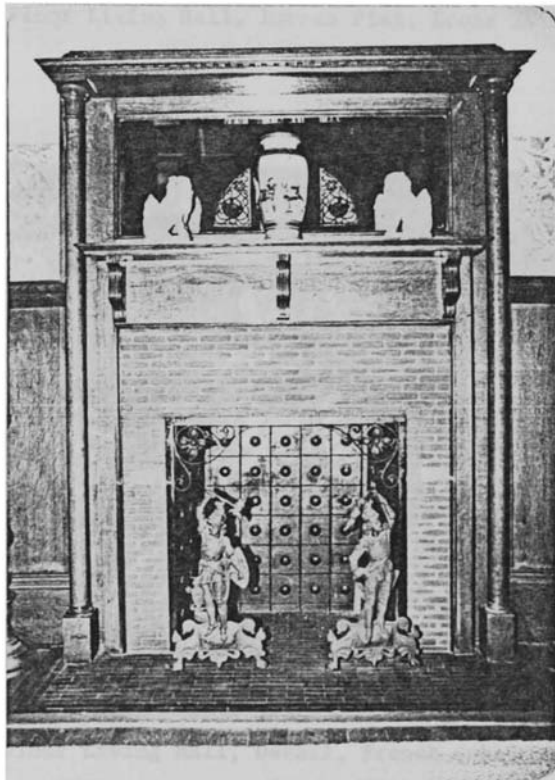


Fig. 44. Second Floor Living Hall, fireplace



Fig. 45. Second Floor Living Hall, Bureau Plat, Louis XV Style, c. 18th c.



Fig. 46. Second Floor Living Hall, Detail, French Gobelin tapestry, c. 1780



Fig. 47. Hallway, Lady's Louis XVI Style writing desk, c. 1880



Fig. 48. Hallway, corner seat, mahogany Italian

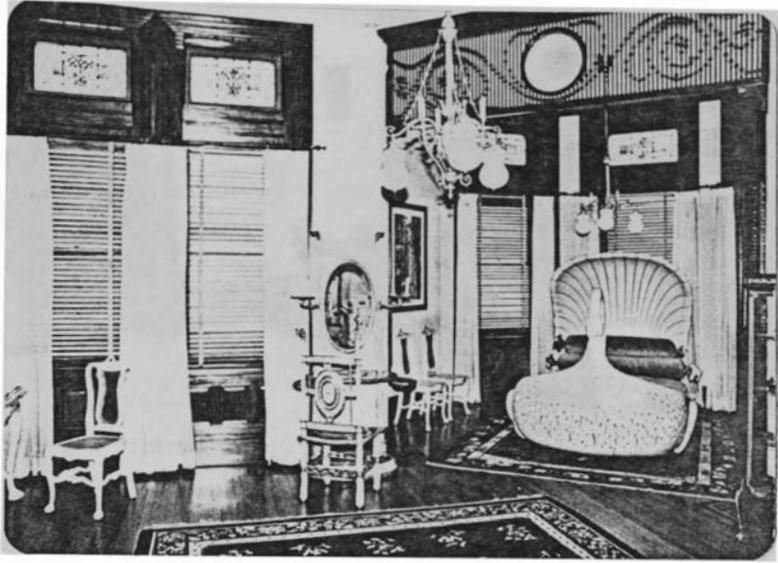


Fig. 49. Mrs. Dooley's Dressing Room



Fig. 50. Mrs. Dooley's Dressing Room, fireplace



Fig. 51. Mrs. Dooley's Dressing Room, Detail, chair, sterling silver and ivory

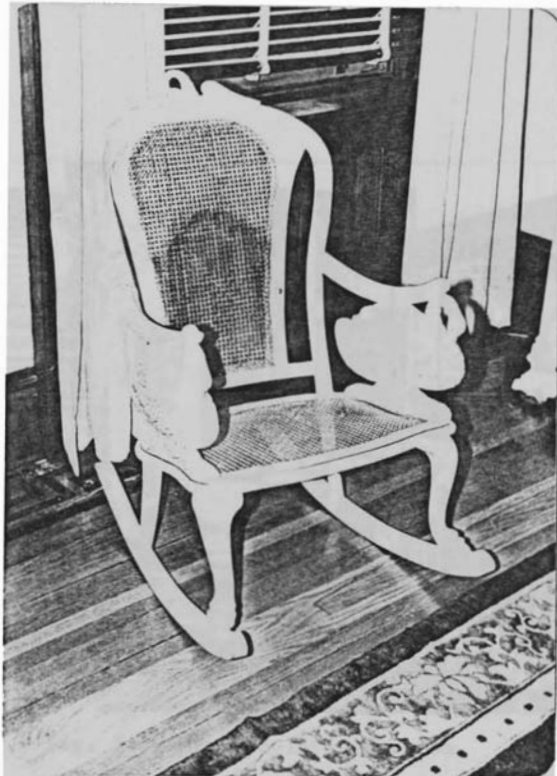


Fig. 52. Mrs. Dooley's Dressing Room, rocker, cane seat



Fig. 53. Mrs. Dooley's Bathroom



Fig. 54. Mrs. Dooley's Bedroom

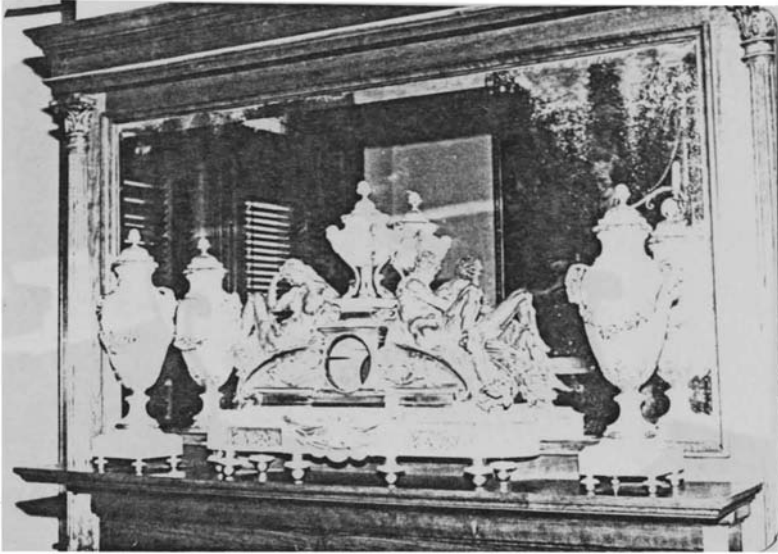


Fig. 55. Mrs. Dooley's Bedroom, clock, Tiffany, ormolu and carrara marble

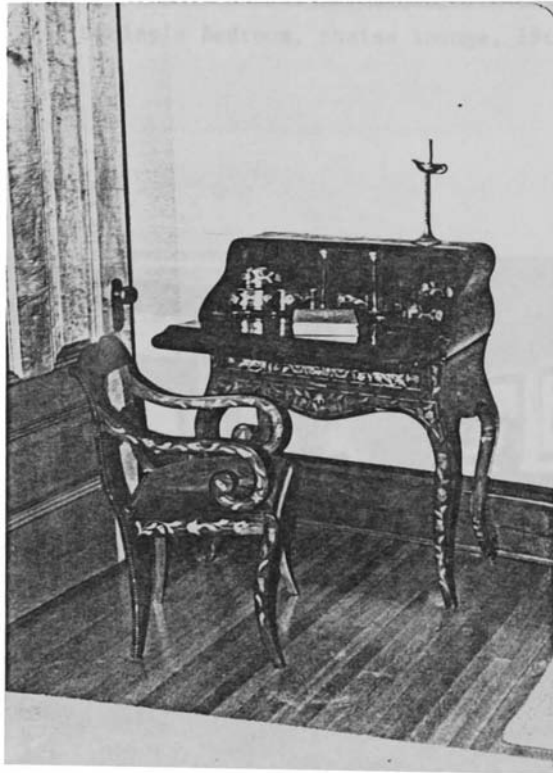


Fig. 56. Mrs. Dooley's Bedroom, Lady's writing desk, 1850



Fig. 57. Mrs. Dooley's Bedroom, chaise lounge, 19th c.



Fig. 58. Morning Room



Fig. 59. Morning Room, fireplace



Fig. 60. Morning Room, writing desk and chair, Edwardian
Hepplewhite, satinwood, 1880

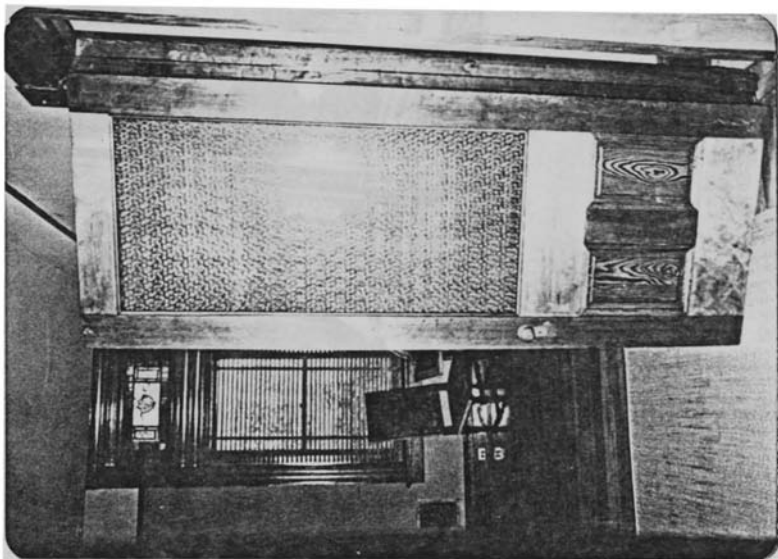


Fig. 62. Major Dooley's Bedroom, door

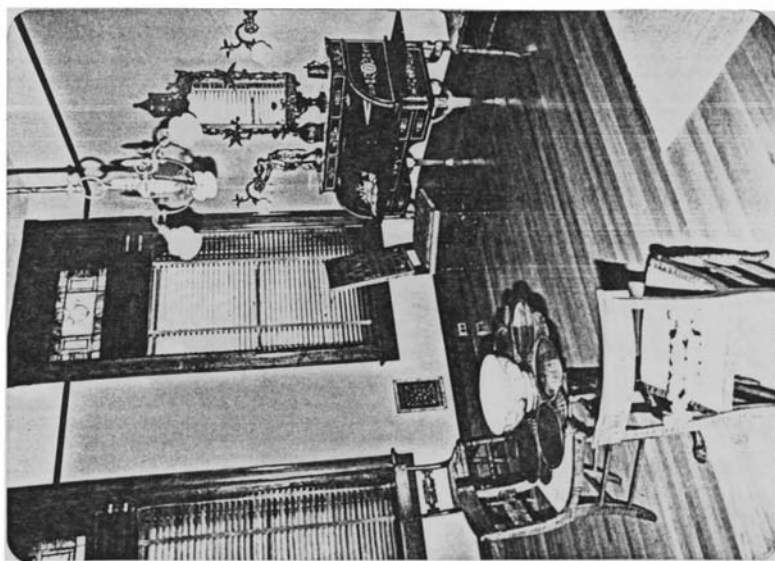


Fig. 61. Major Dooley's Bedroom



Fig. 63. Major Dooley's Bedroom, cylinder desk, French Revival Style, mahogany, c. 1870

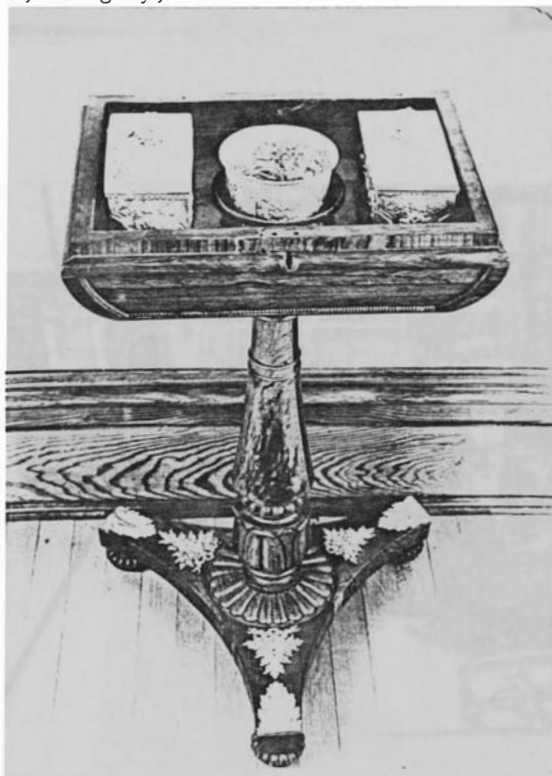


Fig. 64. Major Dooley's Bedroom, tea caddy, rosewood and sterling, English c. 1878

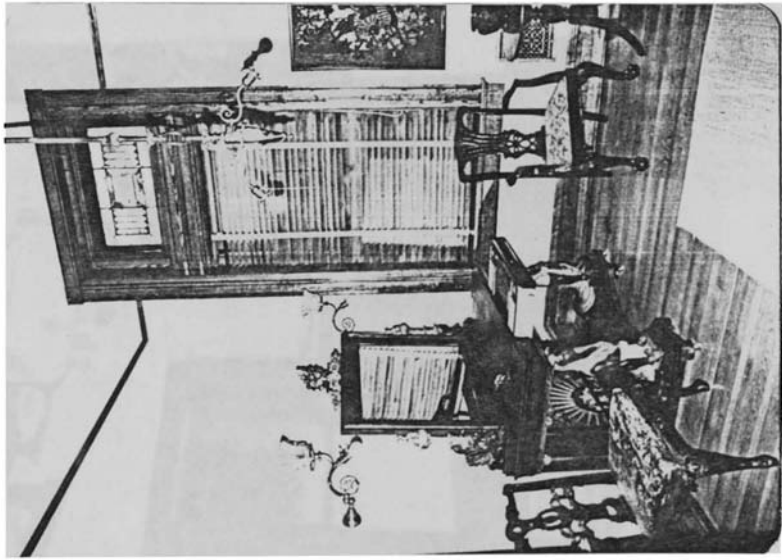


Fig. 65. Major Dooley's Dressing Room

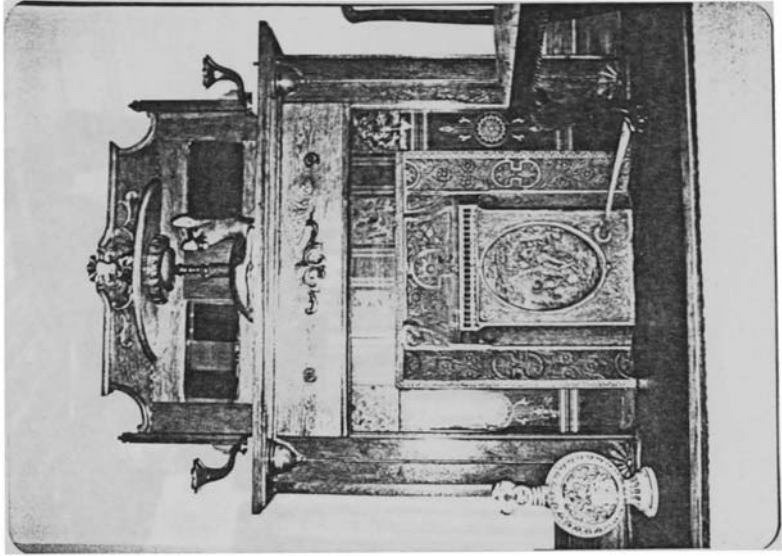


Fig. 66. Major Dooley's Dressing Room, fireplace place



Fig. 67. Major Dooley's Dressing Room, dressing table, mahogany, Empire Style



Fig. 68. Major Dooley's Bathroom



Fig. 69. Basement



Fig. 70. Third Floor, fireplace



Fig. 71. Italian Garden, pergola

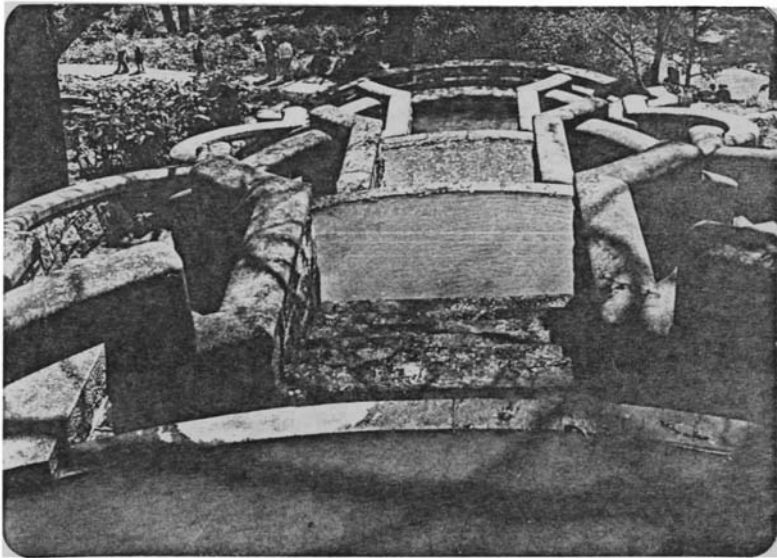


Fig. 72. Japanese Garden, cascades



Fig. 73. Japanese Garden, waterfall

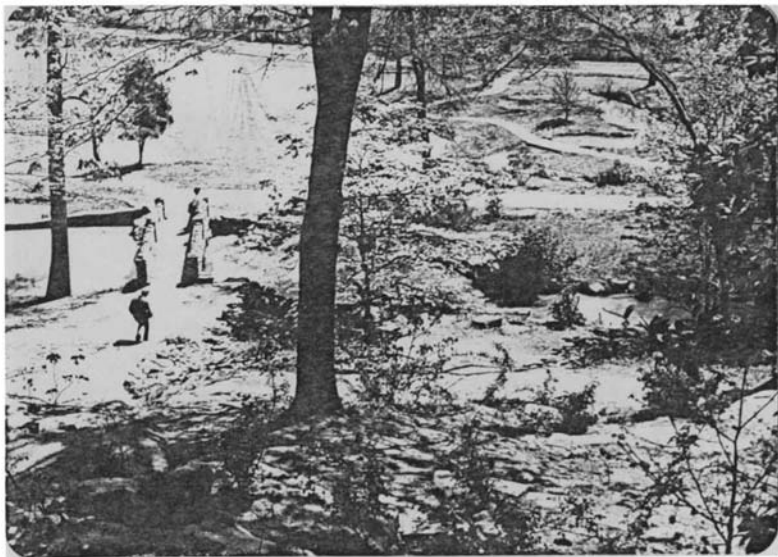


Fig. 74. Japanese Garden



Fig. 75. Dooley Estate, major buildings

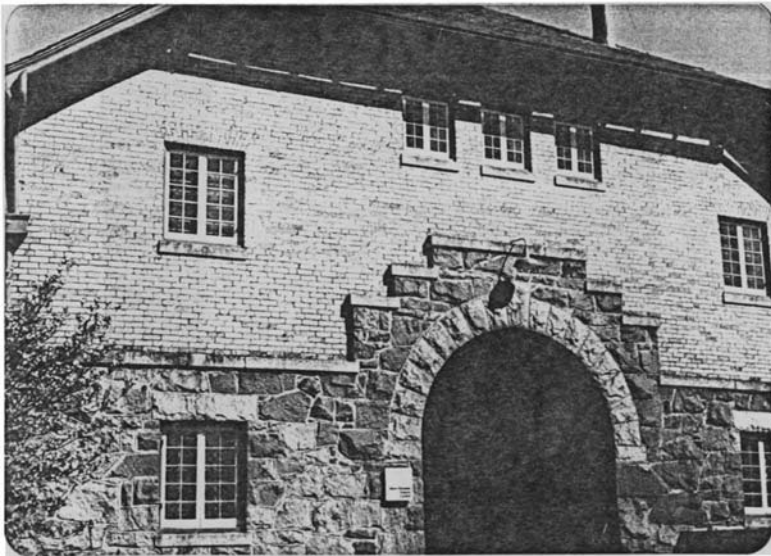


Fig. 76. Barn/Gatekeeper's House



Fig. 77. Carriage House



Fig. 78. Water Tower

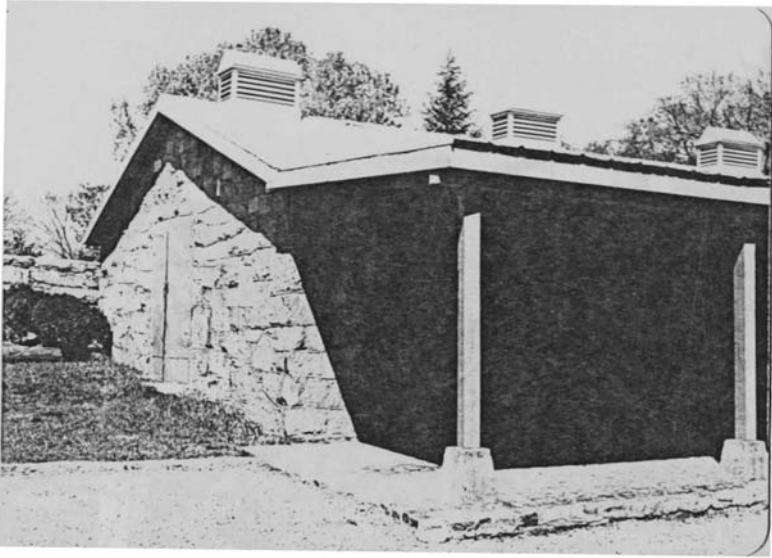


Fig. 79. Dung Pit



Fig. 80. Chicken Coop



Fig. 81. Mews



Fig. 82. Mausoleum

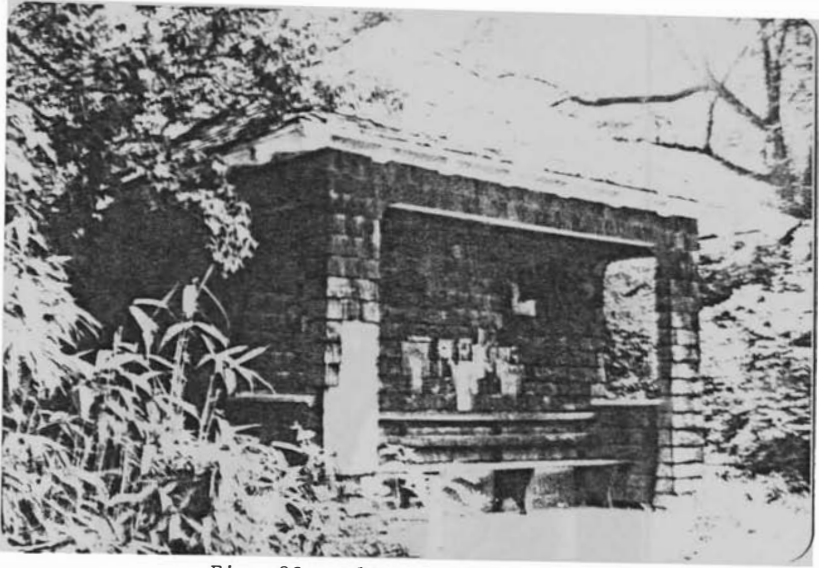


Fig. 83. Old Pump House

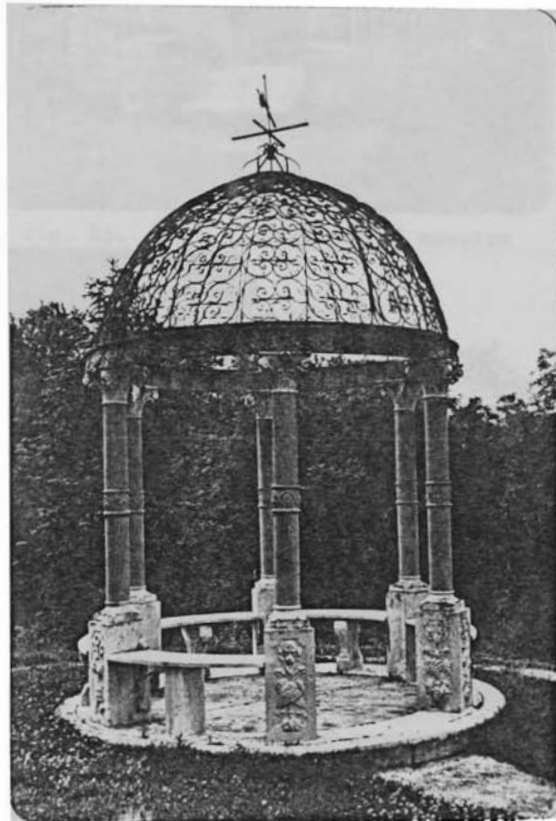


Fig. 84. Gazebo, East end of Italian Garden



Fig. 85. Gazebo, West end of mansion



Fig. 86. Gazebo, West end of Italian Garden

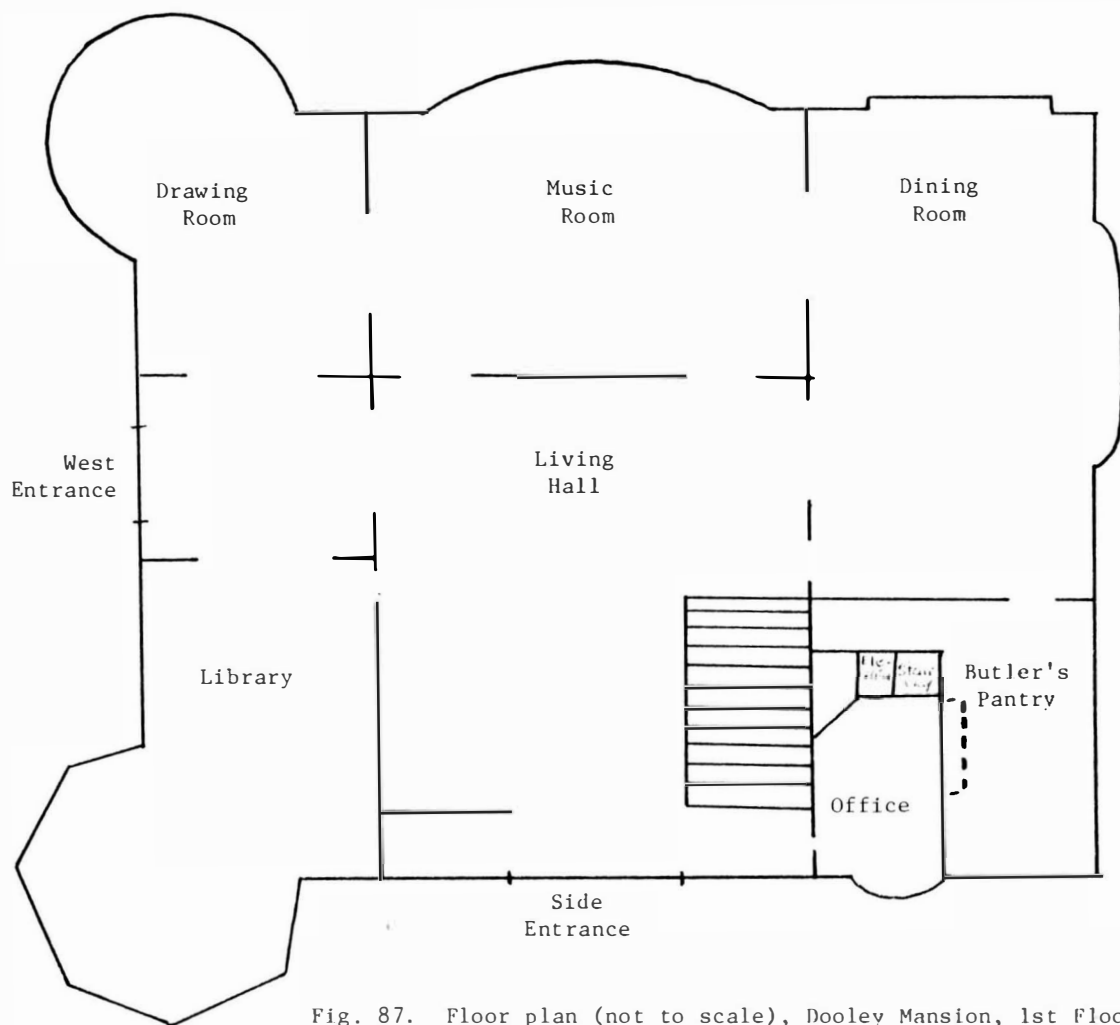


Fig. 87. Floor plan (not to scale), Dooley Mansion, 1st Floor

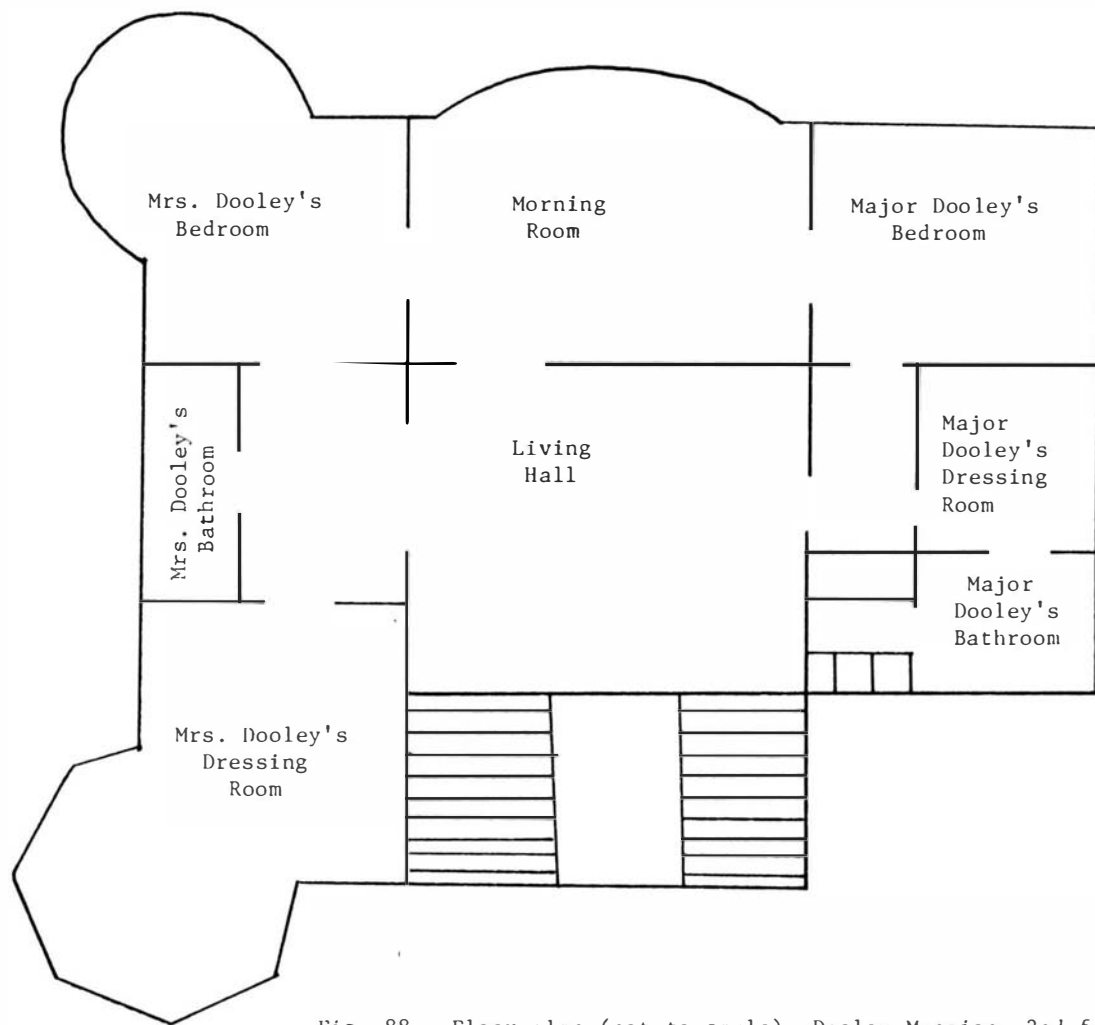


Fig. 88. Floor plan (not to scale), Dooley Mansion, 2nd floor